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Photo by Coburn

HELEN JEPSON

Singing for the First Time Violetta in La Traviata

YEHUDI and HEPHZIBAH MENUHIN, who on request make a San Francisco joint appearance at the earliest date available—June 21, 1938. (Photo by De Bellis Studio.)

THE EARLY BIRD. Nino Martini has completed an October tour of the Middle West and South, also singing October 29 in White Plains, N. Y.

MARGARET MATZENAUER and MARY PICKFORD in Hollywood, where the contralto recently returned to the concert field. She gives a Carnegie Hall, New York, recital in February.

KARL KRUEGER, conductor of the Kansas City Philharmonic Orchestra, is back in the Mid-Western city for another season on the podium.

IN MUSIC'S SERVICE. Members of women's committees, New York Philharmonic Orchestra. Left to right, Virginia Thaw, chairman, junior committee; and Mesdames Moritz Rosenthal, vice-chairman, general committee; Elbridge Gerry Chadwick, chairman; Charles S. Guggenheimer, vice-chairman; Alva B. See, chairman, Greenwich and Westchester Committee; Ernest Linburn, head of New Jersey Women's Clubs; Walter Maynard, Jr., member, junior committee. (Photo by Cosmo-Sileo.)

LAMBROS DEMETRIOS CALLIMAHOS, Greek-American flutist, in Vienna on his way to Poland and the Baltic States.

ERNST VICTOR WOLFF playing the harpsichord at his Town Hall, New York, recital of October 24. (Photo by Musical Courier Staff Photographer.)

PROTEGE AND PATRON. Julius Katchen, eleven-year-old pianist, "discovered" by Eugene Ormandy, makes his New York debut with the Philharmonic Orchestra at the Pension Fund Concert, November 22. (Photo © International News Photos.)

BRUNA CASTAGNA and her husband, Alberto Baccolini, preparing a score for forthcoming appearances. (Photo by J. Abresch.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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November 15, 1937

Gala Rigoletto at Paris Opera Features Norena and Tibbett

Singers Feted Tumultuously—Roussel Memorialized—Bloch Work in Local Premiere Led by Monteux

By IRVING SCHWERKE

PARIS.—The Grand Opéra had another return of glory the other night when Rigoletto, in the person of Lawrence Tibbett, and Gilda, in that of Norena, went through the demands of the time-tried Verdi score.

Tibbett made me forget practically every Rigoletto I had seen—excepting Battistini—and that, in the life of one who has witnessesd 104 performances of the opus, may be said to be "going some." Mr. Tibbett sang his music with eloquent vocal opulence. His tunes had what people in the vocal world are pleased to call "line," and his *pianissimo* was as entrancing as his big singing was thrilling. He also made his impersonation ring with human verity, thereby striking deeper depths of pathos than one usually expects.

Norena, Tibbett's partner in triumph, sang her part with purity of style and admirable deliberation in the florid work. Caro Nome brought down the house—a sold out, expensive one—and the way she aroused sympathy in the scene where father finds her in her nighty, was a rare achievement. The famous quartet was two parts good, what with Norena and Tibbett on one side of the wall, and two parts not so eminent, what with Sinnone (Duke) and Almona (Maddalena) on the other. François Ruhlman conducted. There were endless ovations and curtain calls for Norena and Tibbett.

IN MEMORIAM

The Philharmonic Society befittingly celebrated (and was the first to do it) the memory of the late Albert Roussel. The evening had joy and emotion. It was not one of those "retrospective" programs that Charles Munch conducted, but a choice of living, life-expressing beauty: Suite in F, piano concerto (Leila Gousseau, soloist) Bacchus Suite, Flemish Rhapsody, and third symphony—works in which the master gave consummate proof of his noble qualities of heart and mind.

MONTEUX DOES BLOCH

Voice in the Wilderness, by Ernest Bloch, effected its Paris première at the hands of Monteux and the Orchestre Symphonique de Paris, M. Bartsch doing the cello part. The work should seem to have a religious origin, "the title being a Biblical reference to the voice of the Prophet heard in the desert." Its general effect is one of nostalgic disquietude which, in the last part, gives way to renouncement and hope.

An enregistration provocative of eulogy is the Tschaikowsky A minor trio, played by Hephzibah and Yehudi Menuhin and Maurice Eisenberg. The work itself may not be the summit of art, but the care shown in its interpretation, and the ingratiating tonal evaluation throughout, give the opus an air of conviction and sentimental truthfulness.

SOLOISTS

Marex Liven, whose career is steadily developing, was soloist with Lamoureux Orchestra, Bigot conducting. By request, the young singer voiced the numbers he gave last year: a group from Moussorgsky, and as before, his success in

(*Continued on page* 44)

Schelling, Ill Abroad, Postpones Return Here

Injury to Eye Prevents His Fulfilling Early Season Engagements

The Philharmonic-Symphony Society of New York has received a cable from Lausanne, Switzerland, in which Ernest Schelling states that he had an injury to his eye and is now under the care of two distinguished oculists, both of whom agree that he must give up all activities for the next two months. It is therefore impossible for Mr. Schelling to conduct the first concert of the Young People's Fifteenth Anniversary Season, which had been scheduled for November 20. The opening program has been postponed until December 18 and is to be directed by John Barbirolli. The remaining five concerts of the year are on January 15 and 29, February 12 and 26, and March 12 led by Mr. Schelling.

Mr. Schelling is conductor of the Baltimore Symphony Orchestra, and the opening of this season has been postponed until January 9. Frederick R. Huber, municipal director of music, has announced that Mr. Schelling also would inaugurate a series of musical appreciation concerts, besides the regular subscription series and the children's concerts which he begins on January 8.

American Conductor Directs Mississippi Suite in Vienna

Lawrence Tibbett Shines in Opera—Lotte Lehmann's Recital—Salzburg Guild Leaves for Tour

By MARTA FRANK-PISK

VIENNA.—Edward Meltzer, American conductor, opened the autumn concert season in the Concert House before a deservedly good audience. He led the Vienna Symphony Orchestra through a program of Mozart, Beethoven, Schubert, and attracted most interest by his handling of Grofe's Mississippi Suite, a modern style picture (in four parts) of the mighty American river. Another guest conductor, Donders Van Eijck, from Holland, found a place in musical circles here when he appeared in the Musikvereinssaal, with Walter Rummel as piano soloist.

TIBBETT IN OPERA

Real success was scored by the American singer Lawrence Tibbett who appeared as Rigoletto in the second evening in the Opera Sunday. He received acclaim for the beauty of his voice, the finish of his phrasing, and the human quality of his acting.

Mariano Stabile's impersonation of Scarpia, in Puccini's Tosca, left one rejoiced. Feodor Mazaroff, young Bulgarian tenor who was "discovered" last June in a Vienna musical competition, fully lived up to expectations as Rhadams in Aida. Although he will have to develop the calibre which the Vienna State Opera demands of its artists, he impressed as having unusual possibilities. After the first aria the sold-out house greeted him frenetically.

LOTTE LEHMANN'S FAREWELL

In her last appearance before returning to the United States, Lotte Lehmann once more sang herself deep into the hearts of her Vienna admirers, being ideally assisted by that master accompanist Bruno Walter. Throughout her songs—from Schubert, Schumann, Brahms, and Strauss—Madame Lehmann demonstrated anew her rare Lieder singing art.

FOLKISH SARAH GOLDSTEIN

Singing folk-songs with reality and finish, Sarah Goldstein earned hearty plaudits in a program of Rumanian, Hebrew, Spanish, Russian and French songs, and an interesting group of American Negro Spirituals. Endowed with a voice of rare expressiveness, she was always excellent, and especially poignant in emotional depth in the Spirituals.

OPERA GUILD DEPARTS

Prior to leaving for America, the Salzburg International Opera Guild presented their unusual repertoire under the artistic guidance of Paul Csonka, giving three impressive studio evenings in the Stadt-Theatre. With sparkle and dash they performed, the first evening,

(*Continued on page* 44)

Chicago Opera Begins With Notable Eclat

Aida on Opening Night Presents Rethberg, Martinelli and Others in Spectacular Performance—Ellen Dosia, André Burdino and John Brownlee Bow in Manon

By RENE DEVRIES

CHICAGO.—The Civic Opera House doors were opened on October 30 with a gala performance of Aida, which began the City Opera Company's 1937 season in a blaze of glory. The auditorium was packed from pit to dome and the performance was one that caused operagoers to fete principals, chorus and conductor. The Verdi opera afforded opportunity to hear a quartet of celebrated singers from the Metropolitan and a new baritone, George Czaplicki. The newcomer lived up to the reputation that had precéded him to these shores. Elisabeth Rethberg sang the title role with opulence and beauty of tone, winning the complete approval of the enraptured auditors. Martinelli trumpeted Rhadames gloriously; Mark Love was an imposing and sonorous Pharaoh and Gertrud Wettergren, regal as Amneris, shared honors with Roberto Moranzoni who directed with vigor and understanding.

Samson and Delilah brought as the strong man of Biblical times Giovanni Martinelli and Gertrud Wettergren as the courtesan. Both were in tiptop form and seconded by a cast whose other dominant factors were the beautiful singing of Mark Love as Abimelech and Chase Baromeo giving prominence to the old Hebrew.

Elisabeth Rethberg, Giovanni Martinelli, and Eleanor LaMance were the fine artists in Trovatore.

Hilde Burke made her re-entry as Cio-Cio-San in Madam Butterfly with Joseph Bentonelli, a handsome Pinkerton whose song was scintillant and had finesse.

(*Continued on page* 36)

Brandenburg Concertos Led By Chavez in Mexico City

Bach Climaxes Orchestral Season—President Cardenas Decrees Compulsory Teaching of Music in All Mexican Schools

By VERNA CARLETON MILLAN

MEXICO CITY.—The recent season of the Mexican Symphonic Orchestra under the direction of Carlos Chavez was one of the best that we have heard in years. True, there were few novelties, few attempts to capture attention with the bizarre, but perhaps for that very reason the closing night brought a thunderous wave of applause for Chavez and his men. After all it is indeed an art consistently to present just good music, well played and admirably directed.

The climax of the series was undoubtedly the six Brandenburg concertos of Bach, where it was obvious that the orchestra had rehearsed as never before. Chavez's insistence this year upon Mozart, Vivaldi, Buxtehude and Brahms was not so much a "return to the classics" as many believed, but merely a demonstration of intellectual discipline and method which, let us confess, has been sadly lacking in the majority of musical organizations here.

(*Continued on page* 45)

Ghione Triumphs in Detroit Orchestra Debut

(Special Telegram to the Musical Courier.)

DETROIT.—Franco Ghione, new conductor of the Detroit Symphony Orchestra, made an impressive debut with that organization at the first subscription concert on November 4. He had a most enthusiastic reception and made a profound impression on local music-lovers with a magnificent reading of Beethoven's fifth symphony. The first Detroit performance of Honegger's prelude to Shakespeare's Tempest proved interesting. M.E.

Stamping Feet Spell Approbation Of Gieseking and Boston Symphonists

Pianist Delights in Emperor Concerto—Jooss and de Basil Ballets, Wagnerian Festival Singers, Vienna Choir Boys Among Ensembles Visiting Hub City

BOSTON.—Profusion and variety continue to mark the season of music and the related art of the ballet, which got off to an unusually early start this year. The past fortnight has brought to Boston several artistic attractions of the first rank, notably Gieseking, who found as warmly appreciative a public here, no doubt, as elsewhere, when he returned as soloist at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky on October 29 and 30. Pianist, conductor and orchestra combined in as perfect a performance of the Emperor Concerto as this writer can imagine, while sold-out houses reverberated to cheers and stamping of feet at the close. The rest of the program consisted of Roussel's G minor symphony and works by Ravel and Martelli.

MAHLER'S FIFTH RESTORED

A week earlier Dr. Koussevitzky had led the orchestra through a notable performance of the fifth symphony of Mahler, the second half of the program being devoted to Wagnerian excerpts with Mack Harrell, a talented young baritone, for soloist in Wotan's Farewell. Conductor and orchestra also began, on October 25 and 26, the now combined extra series of Monday evenings and Tuesday matinees. Haydn, Prokofieff and Sibelius were the chosen composers for these occasions.

HOMAGE TO TERPSICHORE

As to the ballet, the Jooss company delighted audiences with admirable presentations from their ingenious repertoire in three programs at Jordan Hall on October 20 and 21. And Col. de Basil's Ballet Russe began on November 2nd a five-day, seven-performance engagement at the Boston Opera House, with the stunning Coq d'Or to general enthusiasm as the opener.

CONCERTS BY NOTABLES

The first of the season's celebrity concerts at Symphony Hall was provided by Fritz Kreisler on October 17, when an audience that crowded the auditorium hung, so to say, on his every word as he dispensed the same program he had played a day earlier in Carnegie Hall, New York. Later in the week, on October 23, another celebrated performer, Marcel Dupré, made a welcome visit, playing at the Germanic Museum, Harvard University.

ENSEMBLE SONG

The Wagnerian Singers made two appearances hereabouts. The first, on October 21, served as opening to the annual series of concerts before regularly large audiences at Alumnae Hall, Wellesley College. The second, on October 24, was made before a pitifully small, but demonstratively appreciative audience at Symphony Hall.

The Vienna Choir Boys gave two characteristic concerts in Jordan Hall on October 30 and 31, providing the customary delight to good-sized audiences with programs of which the chief novelty hereabouts was an operetta, Monsieur et Madame Denis, to music of Offenbach.

TWO-PIANO NOVELTY

A week earlier, on October 23, the gifted English piano duo, Ethel Bartlett and Rae Robertson, entertained and edified a Jordan Hall audience with their versions of music by Mozart, Schubert and Spanish composers and a first performance of Mischa Portnoff's concerto for two pianos, a brilliantly pianistic, if not strikingly original, composition, with a "blues"-like slow movement.

MUSICAL JOTTINGS

Not in the celebrity class but certainly an event not to be ignored was the organ recital presented by E. Power Biggs in the Germanic Museum, Harvard University, on November 1, because it was the first in a series of twelve programs in which the local performer is to present the entire organ music of Bach. For prelude, G. Wallace Woodworth of Harvard delivered a lecture on this music on October 28.

Only brief space remains for the bare mention of some of the other music-making hereabouts. Elmer Schoettle, pianist, played an excellent program on October 26 at Radcliffe College under the auspices of the Longy School. Harry Delmore, Negro tenor, appeared in recital at Jordan Hall on October 24. And thus far the State WPA Symphony Orchestra have given four of the six Tschaikowsky symphonies which they are presenting in as many concerts. The recent soloists have been Heinrich Gebhard in an authoritative presentation of Loeffler's Pagan Poem on October 24 and Leonard Bernstein in the Ravel piano concerto on October 31. M. S.

BASSO GOES WEST

LUDWIG HOFMANN,

basso, is singing with the San Francisco Opera in San Francisco and Los Angeles. Before rejoining the Metropolitan Opera early in December Mr. Hofmann goes to Chicago to sing Wotan with the opera there.

HOLLYWOOD BOUND

HOPE HAMPTON,

from a portrait by A. Halmi. Miss Hampton goes to Hollywood in January for a new film. (Photo by Peter A. Juley & Son.)

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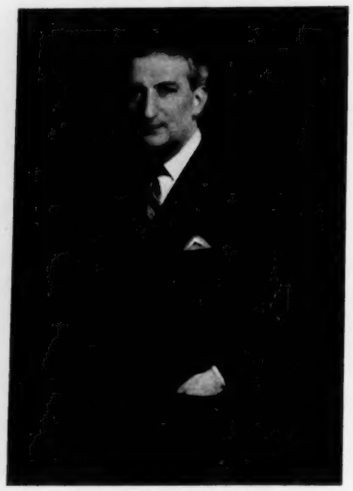

ISIDOR ACHRON,

pianist, recently completed a concerto for piano and orchestra which he will introduce on December 9 and 10 with the New York Philharmonic Orchestra (John Barbirolli, conductor). In March, on his annual European concert tour, Mr. Achron plays the concerto in London and Paris.

ASCAP Fights Radio Groups Hampering Its Activities

The American Society of Composers, Authors and Publishers is opposing the radio interests which seek to curtail its activities in various states. According to Gene Buck, president, ASCAP has entered the federal courts in Montana, Washington and Nebraska contesting laws that prohibit any combination of copyright owners from enforcing their rights to collect royalties. Similar laws prevail in Tennessee and Florida, and Mr. Buck pointed out that such action was blocked in Michigan by Governor Murphy's veto. ASCAP holds state groups affiliated with the National Association of Broadcasters responsible for these laws.

Berkshire Festival Fund Gains

The music shed to house the concerts of the Boston Symphony Orchestra at the Berkshire Symphonic Festival will probably be erected, it is announced, since $70,000 of the required $100,000 has already been raised.

Stell Andersen Plays For Windsors

(Special cable to the Musical Courier)

PARIS.—Stell Andersen gave a piano recital on November 5 at the American Embassy in honor of the Duke and Duchess of Windsor. Members of the French Government diplomatic corps were present, and Miss Andersen was enthusiastically received. After the concert the Duke asked where in Europe she had studied. Miss Andersen replied that she had had her musical training in the United States. "Imagine," said the Duke, "she only studied in America." "Well, what's the matter with that?" returned the pianist, which raised a general laugh in which the Duke joined.

I. S.

Six American Artists Added to Metropolitan Opera

In addition to the nine European singers engaged for the Metropolitan Opera, as announced in the Musical Courier issue of October 15, six American artists previously heard in last spring's popular season have been retained for the winter series. They are: Rosa Tentoni, Maxine Stellman and Helen Traubel, sopranos; Donald Dickson, Daniel Harris and Robert Weede, baritones. Three other sopranos, Edith Mason, Florence Easton and Pearl Besuner reappear in the list after a year's absence. Grace Moore and Marion Telva are to sing after an absence of one season.

Omaha Orchestra May Be Reorganized

OMAHA, NEB.—Jerzy Bojanowski, who has established himself as an excellent orchestra leader in this country, is in this city for the purpose of re-establishment of our once flourishing orchestra. Though plans are not yet fully matured, prospects appear favorable, with the junior Chamber of Commerce and music loving citizens supporting Mr. Bojanowski's efforts. J. P. D.

Lewis Made an Assistant Manager of Metropolitan

Earle R. Lewis has been appointed an assistant general manager of the Metropolitan Opera, according to announcement made by Edward Johnson and the board of directors. He retains his posts as box office treasurer and assistant secretary.

DIDO'S WOES IN IVORY

ARTHUR LOESSER,

pianist, plays his Town Hall, New York, recital on November 19. Highlights are a sonata in G minor (op. 50, No. 3) by Muzio Clementi, called Didone Abbandonate, Scena Tragica, and a gavotte by Beryl Rubinstein.

San Francisco Opera Attended by Brilliant Range of Performances

Old Favorites and Newcomers Vie in Presenting Repertoire of Notable Variety—Wagner, Italian and French Works Among the Delights Offered

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The fifteenth annual season of the San Francisco Opera Company, at midpoint at the moment of writting, will go down in memory as the season of debuts. More new artists have been introduced than in any other recent year, and most of them have scored emphatic successes.

First debutante was Gina Cigna, who sang Aida in the season's opening performance. She did not do herself justice then, but a few nights later in A Masked Ball the full impact of her intense, pure and powerful soprano was revealed. Mme. Cigna has the principal Italian dramatic roles of the season. Beside Aida and Amelia she is scheduled for Violetta, and for Norma in the first production of Bellini's masterpiece by the local company.

On the second night of the season San Francisco heard Vina Bovy for the first time as Mimi, the most fragile, lovely and heart-warming Mimi, Bori alone excepted, that this reporter knows anything about. Mme. Bovy sings later as Juliet and Manon.

Tristan was the occasion for the local debuts of Julius Huehn as Kurvenal and Ludwig Hofmann as Marke. Mr. Huehn's fine youthful baritone was an ideal vehicle for the music, but he made a finer impression histrionically when he assumed the role of Sharpless and turned in an all but perfect characterization of the stalwart American consul. Mr. Hofmann's Marke was a magnificent figure of tragedy, and his singing was altogether in keeping. Huehn's future assignments are Telramund and Pizarro, and Hofmann will be associated with him in these casts as King Henry and Don Fernando. The Fidelio performance is to be the first by the local company.

As has been aptly observed by one music critic here, Rosa Tentoni proved to be the most believable Occidental Butterfly seen in this community. She looked and acted the part with a conviction unbelievable for an American girl, and she sang it, if not to perfection, to excellent effect.

René Maison's debut as Gerald in Lakme was not the most fortunate of the year, but one looks forward with confidence to his Florestan.

A new ballet master, Serge Oukrainsky, has to his credit a brilliant and zestful series of dances in the opera by Delibes.

Last of the season's debutants has yet to be seen (and "seen" is the right word). Herbert Graf will exhibit his work as designer and producer in the forthcoming Lohengrin and Fidelio.

FAVORITE ARTISTS RETURN

Many artists of past years have returned to make the season complete. Giovanni Martinelli's heroic tenor is, if possible more brilliant, golden and compelling than ever. He was heard as Rhadames (on the opening night), Richard, and Faust, and will return for Pollione in Norma. The polish, sincerity and consummate musicianship of Richard Bonelli have lent special luster to each performance in which he has appeared. His Amonasro, Marcel and Renato will be followed by characterizations of Giorgio Germont and Rigoletto.

Bruna Castagna was brilliantly effective in the roles of Amneris and Ulrica, with Adalgisa to come. Emanuel List, beginning his season strikingly as Ramfis, will be heard again in his more familiar role of Marke in the Tristan repeat, and in the brand new assignment of Friar Laurence, which he sings here for the first time.

The protean Ezio Pinza, without whom no season of opera in San Francisco is conceivable, has the greatest number of roles of any personality. Whether it was Ramfis in the second Aida, Colline, Mephistopheles, or Nilakantha, his was a majesty of voice and person. His Oroveso is yet to be heard.

Charles Kullmann, the season's lyric tenor, was a believable Rodolfo and an even more convincing Pinkerton, Puccini's lyric surge occasionally gives him work to do; perhaps Verdi will be a little kinder to his strong tenor when he sings Alfredo Germont and the Duke of Mantua.

FLAGSTAD AND MELCHIOR IN TRISTAN

Whether on the Pacific Coast or anywhere else, a major Tristan means Flagstad and Melchior. There is only one word in the English language for Kirsten Flagstad. She has been a miracle on our local stage for two years, and this third season is as magical as ever. Flagstad will cast her spell as Elsa and Fidelio as well as Isolde.

Melchior is still the first Tristan of the time, whether in heroism of voice or figure. No doubt he is the first Lohengrin, too, but he has not yet been heard in that part this year.

Kathryn Meisle is this season's Wagnerian contralto. Her Brangäne was as sonorous and reliable as ever. She is to be heard as Ortrud.

PONS AS LAKMÉ

Lily Pons is singing only in the two performances of Lakme. Her skillfully woven charm of person, her brilliance of coloratura, and the delicate warmth of her lyric singing made one of the captivating high points of the season.

Charlotte Boerner was an effective page in Masked Ball, a somewhat less than effective Musetta, and came into her own with an efficient Marguerite. Norman Cordon, who has bigger roles this year than last, was a regal king of Egypt and should admirably succeed Pinza as Sparafucile. Dorothy Cornish was not altogether at home as Suzuki because she is too tall, but vocally fulfilled all the requirements of the role. Helen Beatty, much too petite for Siebel, proved an altogether competent companion to Miss Pons as Mallika.

George Cehanovsky has done yeoman service in such secondary baritone roles as Schaunard, Melot and Frederic in Lakme. Perry Askam discovered new resources of color and power as Valentine.

First and foremost of minor players, Lodovico Oliviero has had the task of providing most of the comedy in a repertoire of heart-break, deceit and lingering death. Among other artists who have done well are Hans Clemens, Jean Balfour, John Howell, Elizabeth Hackett, Max Lorenzini, Evaristo Alibertini, Andre Ferrier, Olga Callahan, Lina Kroph, and Frances Hathaway. Other secondary singers not yet heard will be reported on later. The only major singer so far unrevealed this year is Josephine Tumminia, who has a single appearance as Gilda.

Gennaro Papi, General Director Gaetano Merola, and Pietro Cimini are sharing the podium for the Latin operas. Fritz Reiner is the German conductor. Each is a master in his own right. The subtle richness Papi draws from Puccini and Verdi, the vigor and brilliance of Cimini, the forthright energy of Merola, the symphonic sonority and tempestuous

(Continued on page 10)

(Photos by Horace Bristol)

TRIUMPH ON THE NILE
as portrayed by the San Francisco Opera's opening night performance of Aida. At left, members of the first night audience at the bar.

FIRST NIGHT AUDIENCE
of the San Francisco Opera season in the War Memorial Auditorium.

GIOVANNI MARTINELLI
as Rhadames.

Open Air Opera in Italy Ends Profitable Season

Popular Prices Attracted Huge Audiences—Famous Artists Contributed Gratis Services

MILAN—Everywhere in Italy during the past summer, vast open-air performances were given in order to combat the lyric theatre crisis. The public responded enthusiastically, and as prices were low and the theatres large enough to accommodate thousands, the success of these ventures has been artistically and financially gratifying. Thanks to this splendid idea, thousands of singers, instrumentalists, and the various assistants necessary to opera-giving have been kept active throughout the summer.

CASTLE COURTYARD SETTING

In Milan, the performances took place in the courtyard of the Sforza Castle, a unique site, with seating capacity of 13,000. The thirty-four seances were attended by capacity audiences and, in the course of the season, it is estimated that over a million and a half liras came in at the box office.

For the special gala events, the singers, all well known, gave their services gratis: Mafalda Favero, Licia Albanese, Gina Cigna, Ebe Stignani, Beniamino Gigli and Francesco Merli. At the final event were heard Cavalleria Rusticana and Pagliacci, under the direction of Mascagni, thereby closing the season in a blaze of triumph.

POPULAR OPERAS

The operas heard were: Turandot with Della Samoiloff, American soprano, Helm Sbisa, Albanese, Lo Giudice, Zaccarini, and Gudiani; Butterfly and Bohême, with Albanese, Ferrauto, Fortis Fevero, Mangini, Merino, Vanelli, Serpo, and Zaccarini in the various roles; Carmen, interpreted by Basiola, Sinnone, Maroni and Masetti-Bassi; Lohengrin sung by Civil, Gatti, Nicola, Guicciardi and Mongelli; Fedora (Giordano), featuring Bladini, Melandri, Conati and Santini; Cavalleria Rusticana enacted by Rasa, Colasanti, Mignozzi and Ferravto; Pagliacci with Morini, de Franceschi, Lattaro, Pozzoli and Gobbi; and Traviata enlisting Adamorradetti, Merino and de Francheschi. The conductors were MM. Failoni, Cordone, Lucon, Berrettoni, Podesta, Marzollo and Votto.

Several symphonic, vocal and choral concerts were also given (in the open-air theatre and in halls) under the able conducting of MM. Berrettoni, with singers Marzollo, Toni and Fuffo.

An interesting performance of Rossini's Missa Solemnis led by M. Toni, was one of the peaks in a summer of musical climaxes.

MARY TIBALDI CHIESA.

CHICAGO OPERA-ITE

CHARLOTTE SYMONS,

soprano, sang recently at the Hotel Sherman, Chicago, Miss Symons' roles with the Chicago City Opera include Eudoxia in La Juive and one in Boris Godounoff with Chaliapin. She rejoins the Metropolitan Opera this season. (Photo by Herbert Mitchell.)

Umbrian Music Fiesta Picturesque

Sacred Works Presented in Theater and Churches Range from Carissimi to Perosi—Latter Leads Own New Opus

PERUGIA, ITALY.—A Festival of Sacred Music was held recently in the two Umbrian cities of Perugia and Assisi. The program at Perugia included Berlioz' L'Enfance du Christ, this being its first performance in Italy. There were also representations (in the Morlacchi Theatre) of sacred drama, including Respighi's Maria Egiziaca and Pizzetti's setting of the old "sacra rappresentazione" (Abraham and Isaac) given at Turin in its earlier form (song and recitation) but now done in its new version, with the parts formerly taken by prose actors given to singers.

JONAH A RARITY

Carissimi's oratorio Jonah, in its new instrumental elaboration by Racciuglia, carried out on the Chrysander edition, which reproduces the Hamburg MS., was offered with scenery by Dottori, under the stage management of Riccardo Picozzi, and the musical direction of Franco Capuana. The Grand Master of the Sovereign Order of Malta, Prince Chigi Albani was present, with the authorities, and many outstanding personages.

Performances of Mario Cremesini's oratorio La Passione and Rossini's Stabat Mater were held in the great church of San Pietro, where also Monsignor Onorio Magnoni of the Pontifico Istituto Superiore di Musica Sacra lectured on the Gregorian Chant, the conference being followed by a concert of Gregorian music by two hundred singers.

PEROSI PREMIERE

The closing event of the Sagra Musicale was held in the majestic Upper Church of St. Francis, at Assisi, in the presence of the Princess of Piedmont, Cardinal Canali, the Bishop of Assisi, representatives of the government, and a crowded audience. The Papal Choir of the Sistine Chapel, under the direction of M. Perosi, gave a magnificent program which included a series of motets by Palestrina, Nanino, Casini, Vittorio, Ludovico Grossi da Viadena, and the eagerly anticipated first performance of Transito di San Francesco, by Don Perosi himself.

DOROTHY NEVILLE LEES.

N. Y. Federated Music Clubs Hold Composers' Forum

A composers' forum and a musical program featured the federation day meeting of the New York Federation of Music Clubs, held on October 29 at the Great Northern Hotel, New York. Charles Haubiel was in charge of the forum, Gena Branscombe of the music, and Mrs. John McClure Chase, president, presided. Speakers were Roy Harris, Charles Wakefield Cadman, Mrs. Edward MacDowell, Kate S. Chittenden, Mrs. Edgar Stillman-Kelley, Nikolai Sokoloff. The music program brought the Bel Canto Choral of Huntington (Frank L. Willgoose, conductor); Virginia Baum, soprano, state contest winner; the federation national winners quartet; and the Symphonic Society of New York University's department of music education (Dr. John Warren Erb, conductor), assisted in two numbers by Lucille Packer, soprano, and Modena Scoville, pianist. An orchestral number was the first New York performance of Cadman's Suite on American Folk Tunes. Visitors from ten states were in attendance, and the guest of honor was Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs.

REINALD WERRENRATH

Werrenrath to Teach in New York After Concert Tour

Reinald Werrenrath will offer six weeks of teaching, opening November 29 in his Carnegie Hall, New York, studio. The baritone is now on a tour beginning in Lafayette, La., on October 29, and including the Texas cities of Dallas, College Station, Fort Worth, Arlington, Waco and San Antonio. He makes two appearances in St. Louis, going on to Louisville and ending in Grand Rapids, Mich., on November 24. After teaching he resumes his concert tours, with another instruction interlude at the University of Miami.

Mr. Werrenrath joined the summer faculty of Peabody Conservatory of Music in Baltimore this year, giving 354 lessons in six weeks. In the early fall he taught at the Fillion Studios, Pittsburgh, Pa.

Baltimore's Seasonal Bow Made By Visiting Philadelphia Orchestra

Ormandy at the Helm for List in Which Kreisler Is Soloist—Jooss Ballet, Coolidge Quartet, Salzburg Opera Guild and Sklarevski Among Early Autumn Appearances

BALTIMORE, MD.—The new season was officially and auspiciously ushered in on October 27 when the Philadelphia Orchestra, conducted by Eugene Ormandy, presented an extremely well-played, if conventional, program before an audience that filled every seat at the Lyric. Fritz Kreisler presented two concerti on this occasion—the Bach in E major and the Mendelssohn. The concert opened with an orchestral transcription of Bach's prelude and fugue in E minor and closed with excerpts from Wagner's Siegfried.

JOOSS BALLET APPEARS

William A. Albaugh opened his list on October 9 with the Jooss Ballet. The troupe gave premier performances of two ballets—The Mirror, a satire, and The Seven Heroes, a comedy. The former was a sequel, so-called, to the ballet's biggest success, The Green Table. Mr. Albaugh also presented a highly successful piano recital by Rachmaninoff at the Lyric on November 1 before a large audience. An attractive program was brilliantly presented.

The Bach Club began its season at Cadoa Hall on October 20. The artists presented were the Coolidge Quartet, assisted by the superb Olga Averino. The club gave its second concert on November 3 when a delightful program was brilliantly presented by the Kolisch Quartet who were heard in works by Schönberg, Beethoven and Mozart.

The Peabody Friday afternoon recitals were opened on October 29 when Jan Peerce, of radio, presented a program that drew vast approval from a large audience. His songs were drawn from many schools and the soloist brought real skill and vocal ability to all of them. His accompanist was Leo Rusotto.

SALZBURG OPERA GUILD IN BOW

The Salzburg Opera Guild started its American tour at the Lyric on October 25 and presented a memorable performance of Mozart's Cosi fan Tutte which, report has it, received its local debut on that occasion. There have been few finer performances presented in Baltimore in recent years. The orchestra was large and well-drilled; the sets were clever and effective, and the singers were, without exception, artists thoroughly familiar with their duties.

Alexander Sklarevski, of the piano faculty at the Peabody Conservatory, started the fourth season of Steinway Recitals over radio station WBAI, on October 31.

The Musical Art Quartet gives eight concerts during November, December and January at the Hotel Belvedere.

G. K.

San Francisco Opera

(*Continued from page 9*)

rhapsodic fervor of Reiner have been signal features of the season.

From the point of view of production the performances have been somewhat unequal. They were at their best in Masked Ball, Tristan, and the second Aida. William Tyroler is gradually building a professional chorus out of amateur material. Armando Agnini's new, simplified, atmospheric and suggestive sets for Aida and Masked Ball were perhaps the best we have seen this year. Elsewhere has been tradition and routine.

Fourteen operas and eighteen performances, divided into three subscription series, make up the season, the most extensive since the beginning.

At the conclusion of the run in San Francisco the company goes to Los Angeles for Tristan, Lakme, Aida and Lohengrin with the above mentioned casts, and Tosca with Jeritza and Frank Forest.

Pianistic Youth Served in Quaker City Orchestra Event

Eleven-Year-Old Pianist Heard in Mozart Concerto Under Ormandy's Baton—Spalding Plays with Ensemble—Sevitzky Gives Rare Music with Simfonietta

PHILADELPHIA.—The Philadelphia Orchestra has inaugurated an experiment by substituting several Thursday evening concerts for the usual Saturday evenings. The first of these was given on October 21, followed by the usual Friday afternoon concert, Eugene Ormandy conducting.

These concerts were marked by two special features—the playing by an eleven-year-old boy, Julius Katchen, of Mozart's concerto in D minor for piano and orchestra (with the Beethoven cadenza), and the presentation of the Strauss Ein Heldenleben. Preceding these two numbers was the Handel-Elgar overture in D minor, for orchestra and organ.

Master Katchen gave a remarkably fine exhibition of piano-playing, revealing a powerful tone for one so young, a good sense of rhythm, facile technic and much poise. Mr. Ormandy offered an excellent reading of Ein Heldenleben. Fine solo work was done by Alexander Hilsberg, violin, and Arthur Berv, horn.

SPALDING IN RESPIGHI WORK

For the concerts of October 28 and 29, and November 2, Albert Spalding was the soloist, playing, for the first time here, Respighi's Gregorian Concerto for violin and orchestra, at the Thursday and Friday concerts, while at the Tuesday concert, he played the Spohr concerto (no. 8) in A minor and Chausson's Poeme. All were played with the excellent interpretation, tone and technic which characterizes Mr. Spalding's playing.

Phillip James' Bret Harte Overture was given its first hearing in Philadelphia and proved interesting, employing unusual percussion instruments. It was well orchestrated and received a cordial reception. Tschaikowsky's symphony (no. 4) in F minor had a thoughtful and impressive interpretation.

The Clarke Conservatory of Music presented Robert Elmore, pianist, and member of the faculty, in a fine recital on October 26, in the Academy of Music Foyer. Mr. Elmore is one of the best of Philadelphia's pianists.

The Philadelphia Orchestra Association offered Fritz Kreisler in his only Philadelphia recital on October 23, when he delighted his admirers with an interesting program, of which the three outstanding numbers both in musical content and performance were the unaccompanied Bach partita in E major, Tartini's fugue in A major, and the Mozart concerto (no. 3) in G major. Carl Lamson was the accompanist.

SEVITZKY LEADS NOVELTIES

The Philadelphia Chamber String Simfonietta, under the able leadership of Fabien Sevitzky, its founder and conductor, gave its first concert of the season on October 30. The Simfonietta was augmented by flute, oboes, bassoons, horns, tympani all played by Philadelphia Orchestra men.

Two American premieres were presented—The Power of Music by William Boyce (1710-1779), and sinfonia in C major by Sammartini (1700-1774). Both were pleasing, the second especially interesting and both were admirably interpreted. Haydn's concerto in D major, with Guy Marriner, pianist, as soloist, was also finely done both by soloist and Simfonietta. Sibelius' suite, Rakastava, written in the composer's earlier years, while not profound was delightful to hear. This was followed by Tschaikowsky's serenade (op. 48), which made an appealing close to an unusually excellent concert. M. M. C.

Norena Returning to United States in November

PARIS.—Eidé Norena, soprano of the Metropolitan Opera, sang Traviata and Marguerite (Gounod's Faust) at Vichy, recently, in addition to her concerts in the Cathedral, at the Salzburg Festival. Late in September she flew from Paris to Oslo to open the season there with the Philharmonic Orchestra, in the National Theatre. On October 5, Norena sang Desdemona in the gala performance of Othello, at the Paris Opera, with Martinelli and Tibbett. Early in November she sails for New York where, on November 22, her first appearance is at the Barbizon, to be followed by others at the Metropolitan, in recitals, and radio programs. I. S.

Jules Bledsoe's Activities

Jules Bledsoe, American Negro singer, opened his season with a song recital at Biarritz. He is offering concerts in Scandinavia from October 1 to December, his engagements including appearances with symphony orchestras at Stockholm, Gottenborg, Helsingor and Oslo, as well as recitals in those and other Swedish and Norwegian musical centers. In December Bledsoe will tour Holland, singing extensively throughout the country and appearing as soloist with the Concertgebouw Orchestra, Amsterdam, under Mengelberg. He is planning a trip to the United States in January where he has not been heard since his performances in the title operatic role of Emperor Jones.

Radio Loses Lyric Favorite as Jessica Dragonette Says "Au Revoir"

Soprano Tells of Her Purpose in Leaving Microphone for the Present in Order to Embark on "Personal Appearance" Tour

(Photo by Ben Pinchot)

JESSICA DRAGONETTE

The "On the Air" sign at the right of the stage faded, Al Goodman lowered his baton, chorus and orchestra relaxed their vigilant stare at the conductor, and Jessica Dragonette stepped to the footlights and bowed to the applause of the studio audience.

It was the final broadcast of the Palmolive Beauty Box Theatre, and the soprano had just spoken farewell to radio, from which she is taking leave of absence to make her first concert tour.

For a decade, almost the extent of radio's mushroom growth, the name of Jessica Dragonette has been familiar to dialers everywhere. She has appeared consistently on major broadcasts, drawing on a repertoire which embraces opera and Lieder, the great religious arias, light opera and modern songs.

"For a long time I have been exclusively a radio singer—a disembodied voice, so to speak," Miss Dragonette told me, shortly after her *au revoir* to the microphone. "Radio is such a marvelous medium for an artist—nowhere has one greater command of suggestion or means of reaching and influencing untold numbers of people.

"However, I have now withdrawn from radio for a while to make a tour of personal appearance concerts. This seems to me a good time for such a step, first, because many of my radio friends have written asking me to sing in their localities, and my listeners have been so kind to me that I want to follow their wishes.

"Also, radio is in a period of transition. It has been years in establishing itself as a real institution in American life, and it has created a tremendous increase in appreciation of good music. I have been vitally interested in and closely allied with all these developments. But from my point of view, radio is really marking time. You see, in this process of expansion there will be inevitable repetition, a going over of the ground which I feel I have already covered. That is why I believe now is the moment when I may 'sign off.' Though no matter what comes or goes, radio will always be my first interest, because the pioneer never forgets the trails he blazed to new worlds of adventure.

LOOKING TOWARD TELEVISION

"Of course, the time will inevitably come when television brings the sight factor. All of us associated with radio are looking forward to this, although no one can say whether it is a year away, or five years, or longer.

"Television will call for a new technic for artists and producers. Not only must the artists give a visible performance, but scenery and direction must be supplied by individuals who do not appear but whose roles are vital.

"The first transmission of television in this country took place in 1928. Instead of transmitting the image, as they do today, photographs were used, and I had the honor of having my photograph transmitted first. That photograph, with the static marks on it, is one of my most treasured possessions. I have followed television developments closely ever since, and I am as ready for the new ways as the present status of the science allows. I can't do any more in that direction until television is actually here."

ABOUT CONCERT PROGRAMS

"Have you decided on your programs for your concert tour?" I asked.

GRANTED LEAVE

RICHARD HAGEMAN

has been granted eight weeks' leave of absence by the Paramount Studios to fulfill his contract with Charles L. Wagner as director for the Wagnerian Festival Singers, now on tour. (Photo by Bloom, Chicago.)

The soprano shook her blonde head. "Not definitely. Fortunately, my years of broadcasting have developed a large enough repertoire so that I can assemble many lists. I intend to sing a variety of music, from simple songs like Annie Laurie and Old Folks at Home to grand opera and German Lieder. I do not think one needs to seek the unusual and bizarre to form an artistic concert program."

"When will you return to radio?"

"I haven't set a date. Some months of concerts are before me, and I am planning a vacation in January, my first holiday in several years. After that—well, that will be 1938, another year. We shall see." M. L. S.

National Opera Club Hears Canadian Program

Canada and Her Music held the attention of the National Opera Club on October 14 at the Waldorf-Astoria, New York. Baroness Katharine Evans von Klenner, president, presented a program by Alma Witek, violinist; Knight MacGregor, baritone; Norman Jolliffe, bass-baritone; Bernice Alairé, coloratura soprano; and Ethel Tamblyn Cooper, contralto. Composers of the music were Gena Branscombe, Ada Twohy Kent, Geoffrey O'Hara, Charles Magnan, Dr. Alexander Russell and James MacDermid. Gordon Thompson, president of the Canadian Club, made an address.

Schmitz in New York After Seattle and Montreal Teaching

E. Robert Schmitz, pianist and pedagogue, after concert engagements with the Roth Quartet in California, went to Seattle for the opening session of his piano work there. He recently directed at the Institut Pedagogique, Montreal, and then returned to New York where he appeared in the Old Mill Playhouse Series, Short Hills, N. J., October 26 and 27.

Cigna Sings at Michigan State College

EAST LANSING, MICH.—Gina Cigna, soprano of the Metropolitan Opera, opened the concert course of Michigan State College on October 11. A capacity audience and many standees marked the occasion. Future concerts present Josef Hofmann, Gregor Piatigorsky, Marian Anderson. W. K.

Leeds Festival Chorus Sings With Philharmonic Orchestra

Beethoven's Missa Solemnis in Resonant Hearing—Beecham Opens Series—Stravinsky Leads His Ballet Music—New English Works

LONDON.—The season's big starting guns have been fired and musically we're well under way. The Royal Philharmonic Orchestra took a running jump by importing its opening concert *in toto* from the Leeds Festival, but reducing the quantity in consideration of London's less healthy appetite. Beethoven's Missa Solemnis and Handel's Dettingen Te Deum were considered a full evening's entertainment here, though for Leeds it had been thought necessary to add Sibelius' Origin of Fire, Busoni's piano concerto (played by Egon Petri) and Elgar's God Save the King. Irreducible, however, was the vocal power of the Leeds choral singers, which, superb though they are, went near to bursting the eardrums of Queen's Hall listeners.

The opening of another of Sir Thomas Beecham's series, the Sunday afternoon concerts at Covent Garden, presented a more soothing post-prandial program, namely Mozart, Beethoven and Brahms. That the theater was full in spite of the beautiful weather seems to offer further proof that good music, well performed in comfortable surroundings, need fear no counter-attractions. A few hours later Sir Adrian Boult commenced the B.B.C. Sunday evening studio concerts with a Clementi-Brahms-Elgar program and the same ensemble, two days earlier, inaugurated the Friday evening studio concerts with a memorial program devoted to the late Szymanowski.

STRAVINSKY DIRECTS

The Courtauld-Sargent Concerts used for their opening shot Stravinsky's Jeu des Cartes, conducted by the composer. It represents a poker game, played in a spirit of gaiety unusual to this diversion, though the humor is dry and cynical. Well, Stravinsky is said to know his subject. Beethoven and Schubert, both in C major, made up the rest of the program. A brand-new series of Sunday evening Mozart concerts at the Cambridge Theater has opened to a welcome so hearty that it seems to express a wish-fulfillment.

William Walton seems to have rung the bell again with his musical ode, In Honor of the City of London. Six years ago his Belshazzar's Feast was the sensation of the Leeds Festival and this new work is making a bid for the same popularity. Based on an ode by Dunbar, it depicts London, with skill and feeling, as a place full of intense color and roystering gaiety. In sharp contrast was another novelty, Lennox Berkeley's oratorio, Jonah. For sheer acidulated condemnation of all earthly enjoyment it would take a lot of beating. But the composer's zeal for conversion outruns his discretion. As one critic put it, "by the time he came to the incident of the whale's indigestion he had no new chord of anguish to strike." The audience was submissive throughout.

CZECH SYMPHONISTS' VISIT

A visit from the Czech Philharmonic Orchestra under Rafael Kubelik (son of Jan) has added luster to London's opening season. Its naturally brilliant playing was exploited to the full by the virtuoso tendencies of the conductor and the program of Tschaikowsky, Dvorak, Smetana and Suk left the audience dazzled if not altogether satisfied.

Adolf Busch and his string quartet plus Rudolf Serkin have given two delightful concerts devoted to Bach and Mozart respectively, in Wigmore Hall, to which musical center André Mangeot has now transplanted his International String Quartet and its regular five o'clock series. He has dubbed them "Monday Pops" and a large audience seemed thoroughly to enjoy listening to its Schubert and Debussy through a thick haze of tobacco smoke.

But London's classical fare has not been unrelieved by modern works. Boyd Neel and his Chamber Orchestra introduced three novelties in the first of his chamber orchestra concerts; of these Benjamin Britten's variations on a theme by Frank Bridge was far the most interesting. The London Contemporary Music Center has had two concerts at one of which they presented the first London performance of Ellen Coleman's violin sonata, among other recent creations. The French trio, comprising Yvonne Astruc (violin), Cécile Simon (piano) and Maurice Eisenberg (cello) gave a concert of their countrymen's chamber music of which the *pièce de résistance* was a poème composed by the pianist.

A wave of pianists has brought on its crest Leff Pouishnoff in a brilliant Chopin recital; Moriz Rosenthal, who in spite of his seventy-four years can still astonish and highly edify an audience with his superb playing of Beethoven's Hammerklavier Sonata; Julian Karolyl, once a child wonder, now a virtuoso; Reginald Paul, and others too numerous to mention here.

We are nothing if not seasonal. Almost coincident were the close of the autumn ballet season at Covent Garden (with a frothily amusing novelty, Le Lion Amoureux, arranged by Lichine), the first fog of the year (annual front-page news in nearly every daily paper) and the announcement of a new season of ice ballets to open almost at once—also in Covent Garden. Life in staid old London has become one giddy whirl.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
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ON BOSTON PODIUM

JOSEPH WAGNER

has begun another season as director of the Boston Civic Symphony Orchestra. (Photo by Roberts, Boston.)

Howard W. Sugarman to Manage Portland Orchestra

Howard W. Sugarman was appointed manager of the Portland (Ore.) Symphony Orchestra at a meeting of the Portland Symphony Society on October 26. Mr. Sugarman is a graduate of the University of British Columbia and has studied law at Oxford University in England, being admitted to the bar in Vancouver, B. C. He is also a violinist. For the past three years he was associated with the American Society of Composers, Authors and Publishers in New York.

Krueger Premieres Weiner Score

American First Hearing at First Philharmonic Concert of Season in Kansas City—Flagstad, Don Cossack Chorus and Mordkin Ballet Appear

KANSAS CITY, MO.—The Philharmonic Orchestra in its fifth season with Karl Krueger, conductor, premiered in America, the Bach-Weiner andante and preludio (from third and sixth sonatas) at the opening concerts on October 21-22. The Rakoczy March by Berlioz and Tschaikowsky's fourth symphony held the first half. The prelude and finale from Tristan and Isolde, Bacchanale and finale from Tannhäuser and two intermezzi from The Jewels of the Madonna by Wolf-Ferrari followed the Bach-Wiener opus. The virtuosity and coordination of the orchestra were particularly noticeable, and Mr. Krueger was in fine fettle.

Kirsten Flagstad's recital, October 19, ushered in the Fritschy Artist Series in its thirty-first season. Ararat Temple was packed to the doors for the Wagnerian soprano who projected with compelling artistry a formidable program of Lieder, Wagner arias and English songs. She responded with Grieg, Strauss and Charles encores. Edwin McArthur's accompaniments were of superb proportions.

The Mordkin Russian Ballet and the Don Cossacks marked off October's late calendar days with excellent performances on the part of both groups. The Horner Bureau sponsored the events.

A meritorious all-Chopin recital won plaudits for Dr. Wiktor Labunski, head of the piano department of the Kansas City Conservatory on October 26. A near capacity audience applauded fervently and extra Chopin numbers were contributed by the Polish pianist.

Evelyn Swarthout, pianist of New York, opened Mu Phi Epsilon's sixteenth season of Morning Musicales on October 26 with Mozart, Chopin and Ravel works adequately and charmingly interpreted. Rose Ann Carr, soprano, assisted in an intelligent account of new Cyril Scott, Crist, Golde and Glazounoff-La Forge songs.

The Sigma Alpha Iota Ensemble achieved success in Vieuxtemps' polonaise and gavotte in their initial Nelson Gallery concert (fourth season) on October 17. Dorothy Kimmel Rendina was violin soloist. And Leon Hinkle and Albert Rendina of the Philharmonic Orchestra assisted the group of ten instrumentalists. Paul Fraser, guest-soloist, sang Wolf and Leoncavallo items.

C. C. B.

Jessica Dragonette

Opens Her First Concert Season
Nov. 22, 1937
at the
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"They are artists of high quality. Both in their playing and in their fine distinction of manner, there is an extremely well-studied grace and effectiveness of presentation."
—London Evening Standard, May 6, 1937.

"Admirably played."
—London Times, May 8, 1937.

"They play with artistic feeling and sympathetic understanding."
—J. A. Forsyth, London Star, May 6, 1937.

"An excellent group whose interpretations are sound, well-balanced and full of sensibility."
—Lervi, Paris L'Excelsior, April 15, 1937.

"Artists of ardour who concentrate all their efforts on the expression of musical ideas."
—Carol Berard, Echo de Paris, April 14, 1937.

"Possess a skill that is equal to all demands, and enter into the spirit and passion of the works they perform."
—Maurice Imbert, Paris Les Débats, April 12, 1937.

"The Quartet belongs to the one or two great virtuoso ensembles of the international concert platform."
—Artzenius, Amsterdam De Telegraf, April 21, 1937.

"Seriousness and devotion in execution. Played with brightness, strict accuracy and reverence. A beautiful and homogeneous ensemble."
—L. V. S., Amsterdam Algemeen Handelsblad, April 21, 1937.

"Among the many string quartets that have visited Vienna recently, special mention deserves to be made of the Hart House String Quartet."
—Vienna Neues Tageblatt, April 14, 1937.

"Beautiful tone and execution. Heartily greeted in a city which welcomes such qualities."
—Paul Stefan, Vienna Die Stunde, April 14, 1937.

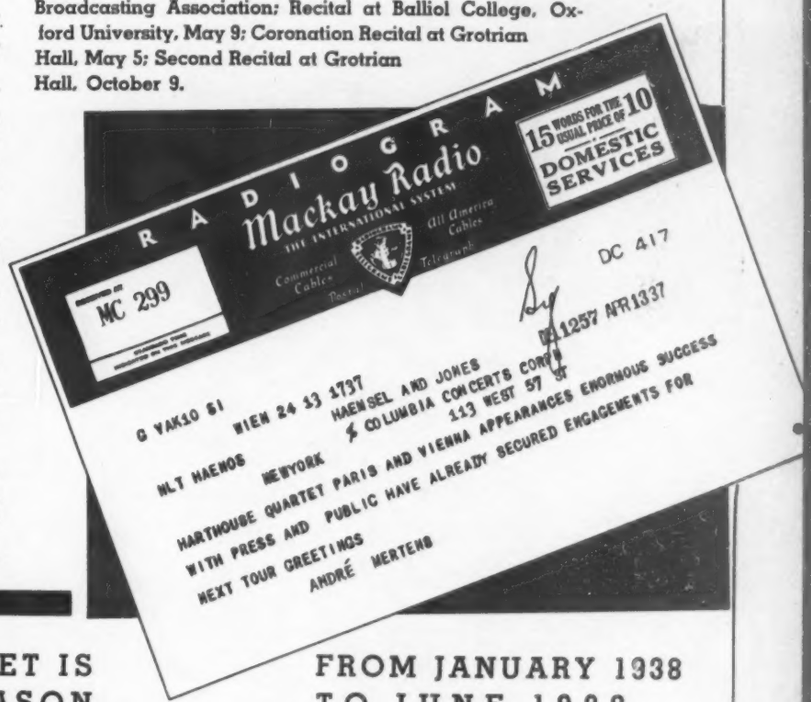
"Outstanding quality, beauty of tone, clarity of playing."
—Reti, Vienna Das Echo, April 14, 1937.

"The interpretative sense of these four magnificent 'fiddlers' is perfectly mature. Delicacy of tone, fine color, good rhythmic sense, faultless expression earned for them the most whole-hearted and unanimous applause."
—Milan Corriere della Sera, April 18, 1937.

Following are some of the engagements of the HART HOUSE STRING QUARTET during the

London Coronation Season:

Musical party honoring Foreign Ambassadors and Distinguished Coronation Guests given by the High Commissioner for Canada; Inauguration of new St. Andrew's Hall in Overseas House, May 20, under the auspices of Overseas League; National Broadcast Recital, May 21, and Empire Broadcast Recital, June 21, both through the British Broadcasting Association; Recital at Balliol College, Oxford University, May 9; Coronation Recital at Grotrian Hall, May 5; Second Recital at Grotrian Hall, October 9.



THE HART HOUSE STRING QUARTET IS AVAILABLE IN AMERICA THIS SEASON

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Toronto Engages Philadelphians For Three-Days' May Festival

MacMillan Wields Baton Over Local Ensemble, Assisted by Hutcheson at Keyboard—Visitors Include Salzburg Guild, Kolisch Quartet, Don Cossacks and Marjorie Lawrence

TORONTO, CAN.—The past month has brought this city's musical season into full swing with a rush of considerable variety: symphonic concerts, recitals by pianists, solo vocalists and choristers, chamber musicians, organists, dancers and others all contributing to a replete calendar for the last thirty days. And in one sense as important as any past performance is the coming here for a three day festival next May of the Philadelphia Orchestra under Eugene Ormandy, by special arrangement with the trustees of Massey Hall. Sir Ernest MacMillan has been requested to conduct one out of the four programs.

HUTCHESON WITH ORCHESTRA

Sir Ernest as conductor of our own Toronto Symphony Orchestra opened its season on October 26 at Massey Hall in a fine concert that included Brahms and Debussy, with Ernest Hutcheson a limpid piano soloist in a Mozart concerto. On October 14, at Varsity Arena, Reginald Stewart had brilliantly wound up the Promenade Symphony season of twenty-six concerts (ably managed by Ernest Johnson), with visioned readings of varied Wagner excerpts, Lawrence Power's fine tenor voice being heard in operatic selections from other composers. The program of the previous week had featured Rossini, Enesco and a beautiful Scheherazade, with Maurice Onderet as the violin soloist in Sibelius, and Boris Volkoff's dancers.

RECITALS A PLENTY

Some singers heard: Marjorie Lawrence, substituting at short notice for Lotte Lehmann on October 28 at Eaton Auditorium, delighted a packed house with her art and personality; the Don Cossack Chorus held spellbound a full Massey Hall on October 7 in their arrangement of Tschaikowsky's fifth symphony and other offerings; J. Campbell-McInnes at Malloney Galleries authoritatively presented British Folk-songs and Early English and Elizabethan on October 9 and 23; and the German Singers, under Dr. Barlow, gave a handsome program at the Granite Club on October 8. Two pianists were strong attraction at Eaton Auditorium: Gerald Bales, quite as well gifted as an organist, playing on both instruments on October 16 a poetically reflective program; and Muriel Kerr, exquisite on October 23 in classics and moderns, and distinctly impressive as well.

Apropos of organists, thanks are due D'Alton McLaughlin, organist of Yorkminster Church, for presenting there on October 18 Marcel Dupré in a masterly recital, in which he was assisted by his daughter, Marguerite, a proficient pianist.

The Kolisch String Quartet on October 25 at Eaton Auditorium was the Women's Musical Club's first presentation, giving fine performance to Beethoven's opus 130, with the opus 133 fugue for further transcendence, featuring the evening.

SALZBURG OPERA GUILD

The Salzburg Opera Guild has been subjugating us with its inimitable artistry in Mozart's Cosi Fan Tutte and other delightful and rare works, new and old at Eaton Auditorium on November 1, 2 and 3, while the Jooss Ballet at Massey Hall on these last two days drew large houses too to witness the Green Table, the Mirror and others of their intensely significant repertoire. Mordkin had previously delighted with his more formal ballet at Victoria Theatre on October 7, 8 and 9, bringing that long-closed house to reawakened sparkling life with his scintillating choreographic perfection.

Memorable was the Ontario Music Teachers concert at the Art Gallery on October 5 with its illuminating address on Canadian Folk-song by J. Murray Gibbon, beautifully illustrated by Frances James, soprano, with Louis Crerar at the piano, and classics splendidly played by Alberto Guerrero, harpsichord; Elie Spivak, treble viol; and Leo Smith, viola da gamba. B. P.

AT CLUB CONVENTION

EMILY ROOSEVELT,

soprano, the recitalist for the New York State Federation of Women's Clubs annual convention in Albany, N. Y., November 9, is to sing in New York and eastern cities.

Ballet Russe Begins New York Series at Metropolitan

Its fifth season in America was started by Ballet Russe (under Colonel W. de Basil) at the Metropolitan Opera House on October 22, with a familiar but welcome program. A large audience gave eager approval to A Hundred Kisses, Spectre de la Rose, Boutique Fantastique and Symphonie Fantastique (Berlioz' music).

The company has become a prime favorite in this country because of their remarkable choreography and ensemble, solo virtuosity, and lovely costumes and settings. The chief members of the group are still with the organization, and on this program there was occasion again to admire the rare art of Paul Petroff, Tatiana Riabouchinska, Irina Baronova, David Lichine, Roman Jasinsky, Yura Lazovsky, Serge Ismailoff and Leonid Massine. As usual, the efficient conductors were Efrem Kurtz and Antal Dorati.

Of special interest was the Michel Fokine choreography and direction for Spectre de la Rose, his version being a "first time" for New York. It showed his subtle imagination and resourceful technic. L. L.

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WARSAW Philharmonic Orchestra BUCHAREST Orchestra concerts

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DUESSELDORF Opera and Philharmonic Orchestra

KREFELD Opera and Philharmonic Orchestra

BREMEN Opera and Philharmonic Orchestra

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Suite 701 119 West 57th St. New York City

Cincinnati Orchestra Ticket Sale Again Rockets Over Campaign Goal

Goossens Fervently Greeted by Capacity Audience as Ensemble Begins Its Year—Rachmaninoff Thrills Patrons as Soloist

CINCINNATI, O.—With a goal set to match its last year's world record for a season ticket sale, the Woman's Committee of the Cincinnati Symphony Orchestra (Mrs. Alexander Thomson, chairman) overshot its own mark and reported the sale of 5,101 season tickets on October 13 at its Victory Luncheon. Trophies were awarded in recognition of special accomplishment and presented by Lucrezia Bori to Mrs. Charles Sherick, Mrs. Sarah M. Knox, Harriet McClure, Mrs. Norman McNair, Lillian Finn, Mrs. James B. Doan, Mrs. Charles A. Ring, Mrs. Leroy Russell, Mrs. Dennison Duble, Mrs. Clarence Ackerman, Mrs. A. Julius Freiberg, Charlotte Freiberg, Charlotte Shockley, Jane Dillincourt, Betty Franklin and Mrs. Robert Ludeke.

THRONG AT OPENING

The largest audience to attend an opening concert greeted its distinguished conductor, Eugene Goossens, with an ovation in which the orchestra joined with a fanfare. A finely proportioned program offered Berlioz' sparkling Roman Carnival overture, two Bach choral preludes for organ transcribed for orchestra by Vittorio Gui and played with tonal beauty. In the Beethoven symphony (No. 2) in D major, Goossens again revealed his outstanding gifts as a musician and interpreter. An artistic achievement of the highest order was the performance of the Sibelius second symphony. The orchestra has never, in our humble opinion, played better.

RACHMANINOFF IS SOLOIST

For a succeeding concert of major importance, when Rachmaninoff was the fine soloist with the Cincinnati Symphony Orchestra in a Beethoven concerto and his own Rhapsodie on a theme of Paginini, Goossens presented as orchestral works the Handel Occasional Oratorio, played in brilliant style, the Prokofieff Classical Symphony, whose beautiful reading brought much pleasure to the audience, and the scintillating tone poem, Don Juan by Richard Strauss.

More than 7,000 heard this concert, the largest audience in the history of the Cincinnati Symphony Orchestra.

North Country Sketches (Delius) was given its first American performance at the concert played for the Episcopalian Convention by the Cincinnati Symphony Orchestra under Goossens' baton and was repeated for the orchestra's first out-of-town engagement in Columbus, Ohio.

Phi Mu Alpha celebrated Founders' Day with a program by Martin Dumler, J. Herman Thuman and William Knox.

Ravel's charming septet was exquisitely played by Vojmir Attl, new harpist of the orchestra, and William Pfeiffer, Emil Schmachtenburg, Howard Colf, Julian Pulikowski, Mihail Stolarevsky and Arthur Bowen, at the first of the Afternoon Musicales. M. D.

LEONORA CORONA
PRAISED
in New York Recital and Chicago Opera Performances of Gioconda
Buffalo Recital

Exceptional voice — Glowing velvety tones.
Oscar Thompson, New York Sun.

Dazzlingly fair, Miss Corona was a resplendent apparition. . . .
Pitts Sanborn, New York Telegram.

She sang Respighi's Nebbie with a realization of its dramatic quality and the brauvura display of Cimara's Canto di Primavera caused the audience to demand a repetition of the song.
Howard Taubner, New York Times.

Her tones both high and low were formulated with great care for beauty and expressiveness. . . . The diva was a blond vision.
Samuel Chotzinoff, New York Post.

She has been endowed with a fine voice . . . volume and sustaining power . . . ability to produce it with well phrased fluency and clarity of tone . . . expressiveness through purely musical channels . . . wide range of color . . . ardent applause.
F. D. Perkins, New York Herald-Tribune, Oct. 6, 1937.

BUFFALO
May 25, 1937

Leonora Corona Wins Huge Audience in First Recital

Personal Beauty Adds to Effectiveness of Clear, Flexible Voice

By MARY M. HOWARD
Times Music Critic

Leonora Corona, soprano of the Metropolitan Opera, made her first appearance in Buffalo last evening in the community house of the Lafayette Ave. Presbyterian Church, which sponsored the recital as a benefit for the church paper.

The program consisted of "Ritorna Vincitor" from "Aida;" "Non so piu cosa son," from "The Marriage of Figaro;" "Pace, mio Dio, from "The Force of Destiny," and song groups in Italian, German, French and English.

Voice Is Clear, Flexible

To the singing and interpretation of this program Mme. Corona brought many vocal virtues. Her voice is one of crystalline clarity, flexible and of ample compass and power. It is a voice that lends itself to the expression of both drama and lyricism. Clever contrast was shown between the pathos of Aida's air and the charming lightness of Cherubino's lilting air from the Mozart opera.

In Thrane's "Norwegian Echo Song," Mme. Corona displayed her command of the resources of the voice which, through most of its scale, is of lovely quality. The singer has a beautiful mezza voce, and her admirable musicianship is apparent in all that she presents.

Songs Effective

Songs which she made especially effective were the "Chanson Espagnole," Aubert; Debussy's "Mandoline," "Nebbie," by Respighi, and Dvorak's "Songs My Mother Taught Me." She caught well the mood of Greig's "Ich liebe dich," an encore, and sang the little pickaninny song, another encore, as only a born Southerner can.

Mme. Corona's personal beauty and graceful stage presence add to the charm of her singing, and she was cordially applauded by the large audience.—*Buffalo Times.*

Photo © G. Maillard Kesslere

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CHICAGO
April 24, 1937

Miss Corona who hailed from Texas is a beautiful woman, tall and queenly, precisely the figure needed for the heroine of this vast lyric tragedy. She has the voice for the taxing music, the purity of a bright and amply resonant tone.—*Chicago Herald and Examiner (Glenn Dillard Gunn).*

A majestic stage presence and an attractively colorful voice seem the outstanding characteristics of Leonora Corona yet her performance found her equal even to the passionate second act . . . she took her climaxes in true operatic fashion.—*Chicago Daily Tribune (Edward Barry).*

Last night the crowded auditorium witnessed demonstrations such as used to reecho in our famous opera house years ago in the days of the giants. Mme. Corona who reminds us of a youthful Sarah Bernhardt in appearance and whose manner is strangely reminiscent of Mary Garden has all the latter's gift for histrionism. Her voluminous and beautiful organ lends itself easily to all elements of this taxing role. Mme. Corona may well be proud of her first appearance here which proved a great success, since the public acclaimed her throughout the evening.—*Chicago American (Herman Devries).*

She proved interesting enough to have a flair for joining two ordinarily separate classifications, the high dramatic and the interesting or characteristic singer . . . the remarkable episode in the third act, requiring great neatness, Miss Corona sang exquisitely. Her impersonation was delightful to observe. She gave Gioconda youthfulness, litheness, fervency and fire; she could not choose but give her beauty and grace. We were well aware that a soprano was before us, and one new to us: but we were no less aware of Gioconda herself and were grateful accordingly.—*Chicago Daily News.*

"Moderns Should Have Something to Say Interestingly" Is Eisenberg Credo

American Cellist, Who Returns from Europe for Appearances in This Country, Tells of His Work as Teacher and Recitalist in Paris

(Photo by Lipnitzki, Paris)

MAURICE EISENBERG

PARIS.—Maurice Eisenberg, American cellist, who is dividing this season between European engagements and concerts in New York and elsewhere, talked with me before beginning his fall tours.

"I am quite excited over my forthcoming recital at Peabody Conservatory in Baltimore," he said, "for it was there that I received my early training in cello at the age of twelve, and received a scholarship. Three years later, Hans Kindler introduced me to Stokowski, who engaged me for the Philadelphia Orchestra, where I remained until I was eighteen. Some time later I was introduced to Casals, thanks to whose encouragement I went to Europe to study. I played for Casals again just before my first recital— a Bach suite, it was—and it was Casal's 'go to it' that has always guided and helped me along the way. He is not only my revered master but the greatest friend I can ever have. A few years ago Casals, head of the cello department of the Paris Ecole Normale de Musique, honored me by asking me to accept the appointment there, as professor of his class. The class has scholars from all over the world, and working with it is one of the joys of my artistic experience."

"There are other joys, too," the interviewer suggested, "such as bringing out new compositions, for instance"

LIKES MODERNS

Eisenberg's face lit up, for he is not only imbued with unlimited love for the classics, but has a genuine interest in the moderns—provided, of course, that they have something to say and say it interestingly. "Yes," he agreed, "I must say that I treasure the experience of giving the world premieres of certain compositions, such as the Krein Concerto, and the Glazounoff. I am looking forward with keen anticipation to bringing out the Vaubourgoin work—an extremely difficult opus, but well written for the instrument and very musical.

"However," he concluded, "The age of a composition is not a determining factor, and I'm certainly tremendously glad of that. My aim is to interpret the spirit of the composition in hand as the composer would wish, and to arrive at that, I find no expenditure of time or thought too great. Technic, tone, everything must combine to present the thought of the composer."

Before giving his Town Hall recital (New York) next December 27, Eisenberg has two concerts in Belfast, several concerts in England, a tour of Scandinavia, Esthonia and Holland, orchestra, radio, and recital engagements in Prague, and at Bordeaux will play with orchestra, the world premiere of a new concerto by Marc Vaubourgoin, the work dedicated to Mr. Eisenberg. After his New York recital, appearances in Baltimore and elsewhere, Mr. Eisenberg has two bookings in Budapest with orchestra and recital, a tour of Hungary, recital, radio, and orchestra in Vienna and a tour throughout Jugoslavia; is invited for ten concerts in Rumania, has a tour of all the principal cities and towns of Italy; a tour of France and the British Isles; then returns to Paris for appearance with orchestras and for gramophone recordings with Yehudi and Hepzibah Menuhin.

I. S.

HELEN
McGRAW
PIANIST

NEW YORK Sun: "Musical gifts of no everyday order."

WASHINGTON D. C. Post: "The most talented young pianist whom it has been my pleasure to hear for many a season . . . an instinctive artistry, quite personal."

LONDON Daily Telegraph: "Miss McGraw makes the piano do what she wants."

PARIS Le Monde Musical: "Truly an artist."

Personal Representative
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Suite 707, 119 W. 57th St., N. Y. City

Columbus' Fall Music Calendar Brings Visits of Celebrities

COLUMBUS, O.—Marcel Dupré opened the fall concert season here on October 14 when he was presented in an organ recital in the First Congregational Church under the auspices of the Central Ohio Chapter of the American Guild of Organists.

The Women's Music Club series was inaugurated on October 18 with an excellent recital in Memorial Hall by Kirsten Flagstad, soprano.

Dalies Frantz, pianist, was heard as the capable soloist with the Cincinnati Symphony Orchestra (Eugene Goossens, conductor), at its fine concert for the Symphony Club of Central Ohio, given in Memorial Hall on October 27. Mr. Frantz played the first Brahms piano concerto. Sibelius' second symphony and the North Country Sketches of Delius were the major orchestral offerings of the concert.

Fritz Kreisler played to a capacity audience in the first recital of the Hast-Amend Civic series at Memorial Hall on October 29.

Illness necessitated postponement of the recital Rosa Ponselle was to have presented on October 25 for Capital University.

S. T. W.

Daniel Harris, Baritone, Heard in Venezuela and Puerto Rico

Opera artists from the United States who recently visited Venezuela gave a three weeks' season of twelve operas as well as two performances in San Juan, Puerto Rico. Among the singers were

DANIEL HARRIS

members of the Metropolitan, Chicago City Opera, the Hippodrome Opera, La Scala and Teatro Reale. Daniel Harris, baritone of the Metropolitan Opera, sang in Boheme, Pagliacci, Cavalleria Rusticana, Butterfly, Rigoletto, Traviata, Carmen, Faust and Barber of Seville. Mr. Harris has joined the St. Louis Opera for performances of the Barber of Seville, Carmen, Faust, Tristan and Isolde and Lohengrin. Mr. Harris has been re-engaged for the Metropolitan Opera this winter, following his work in the spring season.

Nino Martini Opens Series in New Oklahoma Center

OKLAHOMA CITY, OKLA.—Nino Martini opened the Artists' Series on October 22, singing at the new million dollar Municipal Auditorium in Civic Center. He was well received by a large audience and nine encores were necessary to satisfy his listeners. Beautiful artistry was displayed throughout the program. Miguel Sandoval, accompanist, gave fine support at the piano, and drew forth applause for his two groups of piano solos.

The Ladies' Music Club opened its thirtieth season on October 20 with a program by Anna Kaskas. Six hundred guests attended the recital. Miss Kaskas was warmly received and Howard Kubick, at the piano, was well liked by the guests.

F. P. H.

André Mertens, European Representative of Columbia Concerts, Here

André Mertens, European representative of the Columbia Concerts Corporation arrived in New York on October 26 for a stay of a few weeks. Besides seeking new talent for the Columbia list, Mr. Mertens is active in behalf of American artists in Europe. He organized and managed the entire concert-opera tour of Lawrence Tibbett. Young Americans he has placed include George Britton, engaged by the German Theater, Prague; Robert Allen Geis, German Theater, Aussig; Miss Fairbanks, Graz Opera.

Historic Indianapolis Chorus Thriving

Maennerchor Planning Three Concerts in Its Eighty-third Year—Helen Jepson and Alec Templeton in Recitals

INDIANAPOLIS, IND.—The Indianapolis Maennerchor, which was founded in 1854, will be under the direction of Karl Reckzeh this season and presents the first of three concerts at the Athenaeum on November 29 when Harold Triggs appears as piano soloist with the chorus. Elma Igelman, soprano, and Louise Essex, cellist, are soloists at the remaining concerts. Both are local artists who have appeared with the Indianapolis Symphony Orchestra. A number of new members were added to the chorus recently, and several new German choral works are promised its patrons for the coming season.

Alec Templeton opened the Town Hall series at the Columbia Club on October 16. In a program of works by Bach, Brahms, Strauss, Schubert, Chopin, Debussy and a number from his own pen he revealed unusual interpretations. He avoids slavish adherence to tradition, expressing his own ideas, yet keeping them in style and spirit with the utterance of the composer. In his own compositions he displayed a tenderness and insight the perfection of which brought much applause from the audience. His improvising at the close of the printed program revealed exceptional attainments.

Helen Jepson started the Martens Concerts at the English Theatre on October 18. English, French, German and Italian songs comprised the program of wide variety. In the lyric passages she displayed a classic art and proved that *bel canto* is not a lost art. Although her voice is not as powerful as many artists before the public today, she has a way in projecting her tone which creates outstanding beauty and musical feeling. Robert Wallenborn provided able accompaniments and contributed a group of solo numbers by French composers from the modern school. The audience was a discriminating and appreciative one, and recalled the artist repeatedly.

H. C. G.

Mrs. Clarence Dickinson Lectures

Mrs. Clarence Dickinson lectured on church music in Columbus, Ga., on October 1 for the Music Teachers Association and the Ministerial Association; in Atlanta, Ga., October 4, for the American Guild of Organists, and the Ministerial Association; in West New York, N. J., October 20, for New York University. She closed with two addresses in Sharon, Penn., at the Conference on Church Music.

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Louis Dornay Tells of Adventures With Stage Rams and Faust Costumes

New York Tenor and Voice Teacher Relates Experiences on European Stages

A keen, discerning philosophy, generously seasoned with humor, marks the personality of Louis Dornay, Holland-born tenor who, with his artist wife, Betsy Culp, maintains the Dornay-Culp Studios in New York; they have among their professional artists Lucille Manners, of the Cities Service Radio programs.

"Where do you want me to start?" was his obliging response to my demand for an interview.

"Begin by telling me something about your own experience when you were studying to become a singer."

"Well, then, bad luck pursued me in my first encounters with singing teachers. The first one classified my voice as a basso. Result, sore throat and swollen muscles. The second one, a Wagner enthusiast, let me study the character part of Mime before I was even able to sing a scale and before I was eighteen. The third one—an Italian, imported to Holland to be the singing teacher of Queen Wilhelmina—made me shout for hours and terrified me by outbursts of his temper. He used to brandish a stick at me from time to time, but then soothed my shattered nerves by inviting me to a self prepared spaghetti meal.

"I also studied in Paris with Jacques Isnardon, baritone of the Opera Comique and in Berlin, with the Lieder singer Prof. von Dulong; at the same time I worked dramatically with the Bayreuth stage manager, Frau Prof. Reuce Belce, a friend of Richard and Cosima Wagner.

"After having fulfilled important concert and opera engagements, I returned to Holland to perfect myself in oratorio under Willem Mengelberg. After three years he introduced me to the Concertgebouw audience as a soloist in many of his concerts. Then I signed a contract with the Royal Opera in Budapest, which contract was annulled on account of the world war. I returned to Holland and was engaged as leading tenor at the Royal French Opera of The Hague in place of the French tenor kept in France as a soldier."

"In what languages did you sing during your career?"

"Most of my parts I sang in Dutch, German, French, Italian and English, according to where I was engaged. For instance, the year after the war when there was no international season in London, I sang fifteen leading operatic roles in English at Covent Garden."

"What, to you, are the pinnacle points of your career?"

Embarrassing Moments

"I don't like to speak about the many thrilling moments of success I have had,

LOUIS DORNAY

but I can relate a few embarrassing situations.

"One of those crises that are anything but funny at the time but afford laughs afterward occurred in Germany when I sang the part of the Saviour in d'Albert's opera, The Blind Eyes. The beautiful scene where the Good Shepherd takes the rescued lamb under his cloak and bears it offstage was in my performance seriously menaced. The director insisted that a real lamb be used instead of the customary stuffed effigy. It was not the season when lambs were plentiful, but he held to his decision, and finally at rehearsal I was introduced to a husky young ram, which was to be my lost lamb. A few trials convinced me that this tough young adolescent could not be tenderly carried beneath my cloak, so I put him over my shoulders. It went well at rehearsal, but at the performance, the poor animal got stage-fright. As I picked him up, he was trembling violently, and as I carried him off he began to buck and struggle. I held him fast, but I am sure that no one playing a sacred role ever made so hasty and undignified exit as I did on that occasion."

BETSY CULP

Another moment of stress in the Dornay career was a Faust performance at the Royal French Opera in The Hague. "You know the period in the opera which the tenor dreads," Mr. Donay reminded me, "is when he must snatch off the guise of the old Faust and burst forth to dazzle the audience as the youthful lover. There are only two orchestral chords allowed for this transformation. I once accepted a Faust costume held together by a string. The string was operated by a stage hand, who sat beneath the stage. One pull and the old Faust was shed. It would have been fine, except that the stagehand got drunk, and pulled in some wild manner so that I was almost choked to death, missed my cue and finally had to tear the costume off by main force. After that I stuck to the traditional 'unbuttoning' Faust costume, with all its inconveniences."

Just then Mr. Dornay's wife and co-artist Betsy Culp entered the studio to remind her husband that a pupil was waiting. I remained to talk with Mme. Culp, who by the way is a double cousin of the Lieder singer Julia Culp, whom she accompanied in many concerts abroad. "Did my husband tell you about our concert-tour through the Dutch East Indies and what he was called by one of the critics?," she asked. I said he had not. Beaming with pride: "'A Holland singer with German musicianship, French culture and Italian temperament—a *rara avis*,'" she answered. M. L. S.

kins' accompanist, Almero Albanesi,"—*Nov.* 4, 1937.

A highlight was Zerbinetta's aria from Ariadne (Richard Strauss) with a series of high E's; this was sung but once before in New York.

"FLORENCE FOSTER JENKINS SINGS AT THE RITZ

Fashionable Gathering Applauds Her Recital

One of the most fashionable gatherings of the season was present at the musical soiree offered by Florence Foster Jenkins, the well-known soprano, last evening in the Grand Ballroom of the Ritz-Carlton Hotel. The program included arias and songs by Brahms, Mozart, Richard Strauss, Hageman, Arne, Browning, McMoon, Glen and Chapi.

Of course, with due respect to the other artists, the audience had really come to hear the stylistic and inimitable song-readings of Mme. Jenkins. And, to tell the truth, there was more than gratification for all the listeners present.

Mme. Jenkins' art is many-faceted. It makes no specialty of any one composition or, for that matter, of any one composer. Witness the exacting—not to say exhausting—list of offerings the soprano had chosen for herself.

Needless to state, Mme. Jenkins gave her interpretative abilities full and untrammeled sway last night and that it was so was attested to by the cataract of audible sounds from the hearers that greeted her at practically every one of her nonchalantly tossed off phrases, and again by the torrent of applause that followed every selection.

The Pascarella Chamber Society also came in for marked attention, as did Mme. Jen-

R. C. B. in the New York World-Telegram,

Hamburg Fare Ranges from Brahms to Lehar

Festival to Former Master Enlists Furtwängler and Berlin Orchestra—Operetta Composer Leads Own Work—Pfitzner Opera Restored

Hamburg.—Contrast has been the keynote of the musical events of the past weeks. Opening with a Brahms Festival, followed by a week's visit of Franz Lehar (who came especially to conduct his Count of Luxembourg), a Buxtehude Festival, and Hans Pfitzner's opera Palestrina at the State Opera, local music lovers had a rich feast as the seasonal start.

The Deutsche Brahmsgesellschaft, after an absence of fifteen years, returned to Hamburg and gave, with the help of the Berlin Philharmonic Orchestra under Furtwängler, the Hamburg State Orchestra, and vocal and instrumental soloists, outstanding readings of the third symphony, German Requiem, and the B major piano concerto (Kempff, soloist). The other concerts were devoted to chamber music, Lieder, waltzes and various piano works for four hands.

Franz Lehar's visit gave particular brilliance to the week of performances of the Count of Luxembourg. Ingenious, witty music, replete with charm and dialogue, the operetta played to sold-out houses.

Palestrina Opera Popular

In direct contrast was Pfitzner's opera Palestrina, mounted with effect at the State Opera. Many pages would be needed to relate the high artistic level and beauty of Pfitzner's work, and many believe that this opera is one of the finest since Wagner's music dramas. Chief interpreters were Josef Will and Hoffer, who interpreted the roles of Palestrina and Borromeo with unusual effectiveness.

The Buxtehude Festival under the direction of Engelhard Barthe, was excellent from every point of view. With the help of Franz Nothold, prominent Handel singer, Adelheid Armhold, soprano, Günther Ramin, organist, and M. Beckerath, viola de gamba, Conductor Barthe gave readings of masses, cantatas and concertos that revealed his intimate and sympathetic knowledge of Buxtehude's music. The programs were drawn from the Ugrino Buxtehude Editions, which in themselves are one of the treasures of musical bibliography.

Edith Weiss-Mann.

Substitute Sought for "Hail to the Chief"

The Dedication Committee of the Franklin Institute, Philadelphia, seeks an original composition to be sung by a massed chorus of 5,000 on May 19, 1938, when President Roosevelt comes to Philadelphia to dedicate the Franklin Memorial. Dr. Harl McDonald, chairman of the committee and musical director of the Choral Society of the University of Pennsylvania, announces that musicians everywhere are invited to submit manuscripts. The judges are headed by Eugene Ormandy, Jose Iturbi and Paul Whiteman.

Quaker City to Have Ten Performances by Civic Grand Opera

Ten performances of opera in the Academy of Music, Philadelphia, are promised by the Civic Grand Opera Company (Francesco Pelosi, general manager) on November 23, December 6, 28, January 4, 20, February 10, March 10, 22, April 2 and 21. Performances also are scheduled in Pittsburgh, Baltimore, Reading, Pa. The repertoire holds standard Italian, French and German works.

Lehmann Sings in Toledo Peristyle

Toledo, O.—The Toledo Concerts in the Peristyle of the Art Museum had an auspicious opening on October 20 when Lotte Lehmann gave a song recital which gratified a huge audience. From Handel through Wagner, Schumann, Schubert, Brahms to Richard Strauss she offered masterly interpretations. In the group of English songs she sang she showed much improvement in her English enunciation. Erno Balogh was the fine accompanist. A. McL. T.

Photo by Rossi, N. Y.

Back
In America
From European Tour

FRANK BISHOP

Pianist

New York Recital
Town Hall
Sunday
Eve.
Nov. 21

In Recital at WIGMORE HALL London, Eng. October 1

"Achieved genuine eloquence."—*London Daily Telegraph.*

"He made the music interesting because he recognized its proportions."—*London Sunday Times.*

"The Andante in the Sonate Op. 30 No. 4 by Scriabine had the breadth of a grand meditation."
—*Algemeen Handelsblad.*

"His strong point is his great musicianship which protects him from looking for external show."
—*Residentiebode.*

"His playing breathes intelligence continuously, and at all times one is affected thereby; it is also permeated by consciousness of style."—*Hague Avondpost.*

"This able pianist from America gave a program at Wigmore Hall which ranged from Bach to Scriabine and showed his complete command of himself and of his instrument. Under his firm control Scriabine's Sonata No. 4 had a purposefulness beyond the ordinary. Every nuance was directed to build up to a finely proportioned climax. . . . The great variety of tone and the crisp articulation in the touch left no doubt that Mr. Bishop is a pianist of a high order."—*London Times.*

In Recital THE HAGUE October 26

"Mr. Bishop's interpretations have the classical balance and the distinguished culture of which we, in the old world, claim to have the monopoly. . . . The Carnaval by Schumann was the summit of the performance. It was perfectly balanced, noble, and constructive playing. It was full of fantasy and sensitivity, with a display of great richness of touch and an unusual variety of shadings and color. The pianist has a critical sense of great purity, a noble approach to music and perfect control. He has no difficulties of technic. This was proved by the Handel-Brahms Variations and the virtuose encores. He combines power with sensitivity of touch, suppleness with masculinity. His staccato and his finger technic are admirable. Mr. Bishop is a great pianist. . . . Balanced classicism and a fine quality of feeling are the characteristics of this superior playing."—*Nieuwe Rotterdamsche Courant.*

"Dr. Schweitzer once wrote that no pianist ever plays the first prelude of the '48' to the satisfaction of another, but there must have been many at Wigmore Hall on Friday who were satisfied with the tempo, the quality of tone and the feeling for nuance shown by Mr. Bishop in this distressingly difficult piece."—*London Observer.*

"With much appreciation and enthusiasm the audience surged forward at the close of the program and a hearty insistence on encores rewarded the pianist for his notable presentation."
—*Haagshe Courant.*

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Strauss' The Silent Woman Enjoys Prague Premiere

Melodious Score Led by Szell—Roussel Opera a Local Novelty—Mengelberg, Walter and Kolisch Quartet in Evidence

PRAGUE.—Our German Theatre gave the first local performance of The Silent Woman, by Richard Strauss. Conducted by Georg Szell, who knew how to reveal all the beauties of the score, the presentation had a rare degree of unity. Gustav Hartung was admired for his clever stage management, and Frank Schultes had supplied the requisite equipment. Josef Schwarz (Sir Moroso), Josef Hagen (Barber), Rose Book (Aminta), Kurt Baum (Henry Moroso) and Lydia Kinderman (Housekeeper) were the excellent principals. The full house was altogether enthusiastic.

NEW ROUSSEL OPERA

Another German Theatre novelty was Aunt Caroline's Will, by Albert Roussel, a satirical work which evoked considerable differences of opinion from the public and critics. High praise must go to Renato Mordo, who achieved a stirring production full of life, wit, and spiciness. Frank Schultes was responsible for spirited decorations.

The roles were capably carried by Käthe Walter (Lucine Sesame), Kurt Preger (Sylvester), Elisabeth Wanka (Beatrice Lavalle), Hertha Rayn (Noemie de Courtepointe), Ruth Kuthan (Christine Languigne), Martin Costa (de Courtepointe), Fritz Göllintz (Ferdinand Laguigne), Leopold Dudek (Gynecologist) and Julius Gutman (Solicitor). Fritz Zweig conducted with sure grasp of the French style.

AT NATIONAL THEATRE

Verdi's La Forza del Destino found many new admirers at its National Theatre restoration. Highlights of the evening were some splendid settings designed by J. M. Gottlieb. Mila Kocova (Leonora) and Stanislav Muz (Guardian) topped the cast in merit. Others were Josef Munclinger (Marchese), Josef Krikava (Don Carlos), Konstantin Karenin (Alvaro), Zdenek Otava (Melitone) and Stepanka Stepanova (Preziosilla). Conductor Jorka Charvat earned applause for his brilliantly read overture. Branco Gavella, guest conductor, showed respectable gifts.

The National also gave an agreeable restoration of Mignon, directed by Frantisek Skvor, staged by Josef Munclinger, and equipped by J. M. Gottlieb. The sold-out house was charmed with Stepanka Stepanova (Mignon), Marja Tauberova (Philine), Jindrich Blazieck (Wilhelm Meister) and Jan Konstantin (Lotario).

PROMINENT FOREIGN LEADERS

Smetana Hall held pit-to-roof crowds when Bruno Walter appeared to conduct a gala concert of the Czech Philharmonic Orchestra, and Mengelberg regaled his listeners with readings of John Christian Bach and Beethoven's sixth symphony.

SCHÖNBERG'S NEW QUARTET HAILED

The Kolisch Quartet, which played three programs of great interest, called attention to Schönberg's fourth quartet (op. 37), new to Prague. I can only speak in superlatives of this marvelous and well-constructed work, which scored a jubilant success.

SIXTH-TONES PERPLEX

Ultra-modernists had a brilliant feast-day when the Pritomnost Society introduced works written for the first time in sixth-tones. In criticizing these compositions of Alois Haba and his pupils, I was faced with the problem of hearing, and confess that my ears do not as yet appreciate sixth-tones. I am therefore unable to give an opinion as to the value of the music in question, and felt the hearty applause was more for the interpretations than for the novelties themselves, which undoubtedly require several hearings to be understood. Rudolf Stein, F. Wiesmeyer (violinists), V. Kostecka (violist) and K. Horschitz (cellist) played an invention for violin and duo for two violins by Wiesmayer; Little Suite for cello by Süsskind; suite for viola by Kovalski; and duo for two violins by Haba.

The same society gave a concert of compositions by Alban Berg and Schönberg, the packed house being particularly impressed by four pieces for clarinet and piano and four songs by Berg, Herzegewächse and suite (op. 29) by Schönberg. Among the numerous soloists, special mention goes to H. Süsskind (pianist), Jaroslav Brychta (clarinetist) and Karel Ancerl (conductor).

The Manes Art Union deserves thanks for calling attention to new string quartets by Pavel Borkovec, Frantisek Bartos, Jaroslav Jezek and Isa Krejci, in which the Peska Quartet won acclaim for its careful readings, though the works themselves failed to make a lasting impression.

CASALS ON HIGH

Pablo Casals earned new laurels in a magnificent cello recital, Georg Szell conducting an admirable version of Haydn's Symphony (No. 88) and excellent accompaniments for the Haydn and Dvorak cello concertos. Another success of Szell was the Rococo Concert of the German Theatre Orchestra, Willibald Jirtschak blowing the Mozart A major concerto for clarinet with amazing virtuosity.

Assisted by the Czech Philharmonic Orchestra, Otakar Jeremias directed a remarkable performance of Jan Hus, oratorio by his late brother Jaroslav. Singers Marie Budikova, Miloslav Jenik, Zdenek Otava and Ludek Mandhaus, shared in the clamorous applause of the full house.

AMERICAN VIOLINIST WELCOMED

The local debut of Viola Mitchell was genuinely impressive. Miss Mitchell revealed enormous ability in an exacting program which included the first hearing here of Malipiero's concerto. Other interesting violin recitals were by Robert Soetens, Vasa Prihoda and Georg Kulenkampff.

PIANO RECITALS

Eugen Kalix, professor of the German Musical Academy in Prague, edified his public with a stirring reading of Schumann's C major fantasia, the performance stamping him one of our best keyboard artists. Four Beethoven sonatas were expertly interpreted by Richard Glas, while Frantisek Rauch scored in an all-Czech recital. Alexander Borovsky was admired for his dexterity, Marcella Barzetti for her warm temperament and sure touch.

GERTH-WOLFGANG BARUCH.

BOSPHORUS TO BROADWAY

BEDAAR DJELAL, eighteen-year-old Turkish violinist, makes her debut at Carnegie Hall, New York, on November 24. A violinist from the age of eight, she first studied with Muhlbauer, then Mr. Chaffee at the Music School Settlement, and now is with Raphael Bronstein. She has given recitals in Montclair, the Oranges and Newark, N. J.

Callimahos, Flute Virtuoso, to Return in January

Lambros Demetrios Callimahos, Greek-American flutist, opens his American season after Christmas. He is now abroad, playing in many European cities. Last summer Mr. Callimahos gave two concerts at the Mozarteum (Salzburg) with Anna Barbara Speckner. During the Salzburg Festival, the flutist took part in the performance of the C Minor Mass of Mozart at St. Peter's Church.

Alfred Chigi in Opera and Concert

Alfred Chigi, after recent operatic appearances in Baltimore, sang at Washington, D. C., on October 18, 21 and 24, the baritone leads of Pagliacci, Barber of Seville and Traviata with the Columbia Opera Company. He interrupted this schedule with a concert in Harrison, N. J., on October 22, under the auspices of RCA. On November 5, Mr. Chigi and Elmo Russ, pianist-composer, were heard at Steinway Hall, New York.

Beethoven and Jazz on Grand Rapids List

Spalding Plays Bonn Master's Violin Concerto to Applause—Flagstad Is Feted Singer in East Church Series

GRAND RAPIDS, MICH.—To an enthusiastic welcome by a large audience, Albert Spalding gave a superb interpretation of the Beethoven violin concerto at the first concert of the Grand Rapids Symphony Orchestra. Under Karl Wecker, conductor, the orchestra provided a commendable performance. Listeners also had an experiment in contrasts when a jazz group was interpolated, played by local musicians under DeForest Poole.

Kirsten Flagstad, Metropolitan Opera soprano, was the artist of the first concert of East Church Course. Her program consisted of groups of exquisite and seldom-heard songs of Strauss, Grieg, Jordan and Marx, concluding with several Wagner airs, all of which were sung with ease and artistry. Her efficient accompanist was Edwin McArthur.

Margaret Ann MacPherson was chairman of a St. Cecilia program given by a young local artist, Richard Johnson, pianist. Mrs. James B. Watkins planned another event which was given by Mrs. James Burr, Mrs. R. A. Dorman and Mrs. Thomas Wykes, pianists, and Mrs. Karl W. Dingeman, soprano. Mrs. Watkins, pianist, and Mrs. Olga Prange, accompanied by Mrs. Dorman, were heard in a morning recital, and another morning list was proffered by Carl Andersch. The latter gave a lecture-recital on Wagner's Tristan and Isolde, playing excerpts from the score on the piano. The program chairman was Mrs. Verne Phillips.

H. B. R.

Sigma Alpha Iota Notes

The twenty-third national convention of Sigma Alpha Iota, in Milwaukee, Wis., beginning August 27, 1938, will celebrate the thirty-fifth anniversary. Sigma Epsilon chapter at Milwaukee Conservatory of Music is hostess chapter, and Dorothy Heath is general chairman. Musical events will be under the direction of Marion Sauer, national music chairman.

Sigma Upsilon chapters of Sigma Alpha Iota, located in the Lamont School of Music, Denver, recently honored the pianists Josef and Rosina Lhevinne. Mme. Lhevinne is an honorary member of this fraternity.

Nora Crane Hunt, one of the seven founders of Sigma Alpha Iota, was honored by a musicale at the New York National House Headquarters. Members from Nebraska, Oklahoma, Minnesota, Georgia, Kansas, Wisconsin, Massachusetts, Mississippi and New York were present.

Included among the honorary members initiated by Sigma Alpha Iota recently are Helen Olheim, mezzo-contralto of the Metropolitan Opera Company, and Rosemarie Brancato, radio and concert artist and member of the Chicago Civic Opera. Both were active members of Sigma Alpha Iota during their student days.

Mrs. Alfred M. Landon, wife of the former Governor of Kansas, and Republican presidential nominee of 1936, has been made a patroness member of Theta Chapter of Sigma Alpha Iota at Topeka, Kan. Mrs. Landon has a degree in music from Washburn College in Topeka.

Hughes Opens Detroit Classes

Edwin Hughes held his first Detroit piano master class at the Ganapol School of Musical Art, November 7, 8 and 9, his third successive season.

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"MOST PHENOMENAL DRAMATIC SOPRANO OF OUR TIMES"

—Eugene Stinson, Chicago Daily News

Music in Review -:- -:-

By Herman Devries

Rosa Raisa, beloved and famous soprano, **celebrated for the wealth of her clarionlike voice, which has thrilled millions in the past two decades,** was heard in a recital, given for the benefit of the Protheroe Memorial Cancer Research, in Orchestra Hall last night.

The enormous gathering present paid homage to an artist who, since her debut with the Chicago Grand Opera Company, has never failed to give of her best, and who today is still imbued with the same principles of **conscientious and scrupulous adherence to the highest form of vocal art.**

Her program consisted chiefly of Russian and Italian songs and arias, all delivered with that **opulence of tone which is still to be matched by any dramatic soprano.** La Raisa was compelled to add many songs to her already imposing list.

—Chicago American, October 28, 1937.

Raisa Revives Good Old Days in City's Music

By Cecil Smith

Returning from a summer in Italy Rosa Raisa sang in Orchestra Hall last night, **taking her audience by storm** and precipitating a demonstration of approval reminiscent of old opera days in the Auditorium.

Mme. Raisa's appearances in Chicago are not to be taken lightly or tossed off with a few polite words. She has sung over 275 performances of thirty-six operatic roles here and at Ravinia. In the last decade of the Chicago Civic opera she was one of the major box office assets of the company, ranking with Amelita Galli-Curci and Feodor Chaliapin. **She is one of the most important figures in the operatic history of Chicago.**

I have not heard her sing so gloriously or so easily since an unforgettable performance of Zandonai's "Conchita" eight years ago next New Year's eve. Her pianissimo and her full voice alike are completely dependable to the very top of her voice. I hope you were there last night to hear her sing a high C-sharp half voice, staccato, and clean in the Bolero from "The Cicilian Vespers."

Photo by Maurice Seymour, Chicago

With renewed vocal security Mme. Raisa has recaptured all the amazing vehemence of delivery and all the passion of utterance which entitle her to be called a great singer.

—Chicago Daily Tribune, October 28, 1937.

RAISA SINGS

By Eugene Stinson

Rosa Raisa's recital at Orchestra Hall on Wednesday evening under the patronage of the Protheroe Memorial Cancer Research took that form of the spectacular which is the tradition for prima donnas emerging from the opera house onto the concert platform. There was the necessary mingling of operatic favorites with songs.

Mme. Raisa's listed arias were Verdian, the Bolero from "Sicilian Vespers" and Leonora's introduction in "Trovatore," the most florid examples the modern dramatic repertoire affords. It was as if, at the outset of the season, Mme. Raisa desired to make a test of her fitness in the most exacting respects; if this was her wish it was completely gratified.

Other Operatic Examples

Interesting as they were—and "Trovatore," like "Aida," remains peculiarly Mme. Raisa's own property—there were still other operatic examples among her many encores. I took as my own the aria from Tschaikowsky's "Picque Dame," which I have always loved to hear her sing, but which she has never sung so tellingly or with such subdued but gripping mastery. There was also an interesting performance of the prayer from "Tosca," sung with a new note of repression yet with great power; and never in a stage performance of "Tosca" has Mme. Raisa's beauty seemed so magnificent as at her latest recital.

One of the many "Raisa" touches—and the evening was crowded with them—came at the close of Santuzza's aria from "Cavalleria Rusticana," a phrase in the very lowest register which Mme. Raisa sang at half-voice, yet with a crescendo, the kind of **vocal feat in which there is no one to challenge Raisa's prodigious singing.**

Soprano Career Richest

As I listened to this most phenomenal dramatic soprano of our times I reflected that of all musical careers that of the soprano is richest in its possibilities of varied development.

ROSA RAISA

NOW FILLING ENGAGEMENTS WITH CHICAGO CITY OPERA CO.

Few of the truly great sopranos of the past remained constant in their style; they have in one way or another expanded it. Mme. Raisa's own rightful framework is grand opera; the scope of her powers has demanded it and her vocal hearing has actually been conditioned by the accompanying orchestra's richness of overtone. Furthermore, dramatic as it is, her style has been formal; it is unique, as every turn of phrase on Wednesday evening disclosed, but it has not been highly personal.

It seemed to me that Mme. Raisa is now searching for the intimate, **that she is refining her phrase, that (as her Russian folk songs showed) she is experiencing delight in a legato of quite different nature from those passages in the third act of "Aida" in which she has never been equaled.** There is something more human in her singing, something more of warmth and something more of beauty.

We applaud her as of old and with quite peculiar excitement, and we rejoice in the standard she has maintained. We value the accomplishments **of a stupendous vocal equipment.** But she is a woman of rare and unspoiled sweetness, simplicity and feeling, and we feel that now, in admitting us to the undisguised utterance of her own heart, she is finding a new and tremendous sway over ours.

—Chicago Daily News, October 28, 1937.

ON THE AISLE

Rosa Raisa Sings to Capacity Audience at Orchestra Hall

By Claudia Cassidy

Broadly speaking, there are two kinds of singers, concert and operatic. Mme. Raisa always has belonged in the lattor fold, by virtue of the **most thrilling dramatic soprano of the generation, a poignant voice in color, a deep, lustrous purple, in line so prodigally full that to hear it has been one of the privileges of our time.** That voice appeared last night only when Mme. Raisa deserted her printed list for operatic encore, lashing at emotional response with the fury of her tone, dropping cello deep in the urge of drama.

I make no bones about Mme. Raisa's voice thrilling me in spectacular fashion no other quite has touched. One of Mme. Raisa's troubles last night was hiding behind a word book and singing songs quite foreign to her style when the audience wanted to hear the opera singer who has been as uniquely celebrated in our Italian opera as Mary Garden in our French.

—Chicago Journal of Commerce, October 28, 1937.

Rosa Raisa in Benefit Recital

By Janet Gunn

Rosa Raisa returned to Chicago, the scene of her former triumphs as a favored prima donna of our opera, to give a song recital in Orchestra Hall last night for the benefit of the Protheroe Memorial Research Fund. It is a pleasurable duty to report that she sang to a sold out house.

Her sweeping entrance was the very essence of drama. Her beauty and queenly stage presence were enhanced by a stunning gown, which in its color was symbolic of her name.

For her opening group she chose three Russian songs. Two were by that famed creative genius, Rachmaninoff: "Be It a Bright Day" and "Waters of Spring"—separated by Balakiroff's "A Song of Georgia." She sang these too infrequently heard songs in Russian, bringing out the underlying mood of mourning so typically Slavic.

Agile Vocally

In Verdi's aria "Bolero," from Vespri Ciciliani, **she revealed her melting half-voice and lyric agility.** Throughout the program Mme. Raisa was most gracious in granting encores. After the Italian group of charming ariettas, she thrilled her devotees with "Voi losapete" from Cavalleria Rusticana, by Mascagni.

When called upon for more at the conclusion of her second set of Russian songs, she sang "Visi d'Arte" from "Tosca," by Puccini. In the well-known opera arias Mme. Raisa's truly heroic vocal proportions were realized. For her last encore she presented the only English song of her concert—"Hills," by Frank La Forge.

—Chicago Herald and Examiner, October 28, 1937.

"OPERA STAR MINGLES STAGE ARIAS IN SPECTACULAR CONCERT"

—Chicago Daily News, Thursday, October 28, 1937

MAY JOHNSON, PERSONAL REPRESENTATIVE, 850 ORCHESTRA BUILDING, CHICAGO, ILL.

Dresden Opera Visitors Regaled with High Art

Lucia Has Hearing After Thirty Years' Absence—Erna Sack in Title Role—New Music by Local Composers

DRESDEN.—The Festival Weeks of the Dresden Opera presented a variety of composers which did credit to its traditions—Wagner, Mozart, Weber, Richard Strauss, Verdi and Othmar Schoeck.

As first event of the season we had the restoration of Donizetti's Lucia, which had not been given here for over thirty years. Hans Strohbach was the producer, and Kurt Striegler the conductor. Erna Sack appeared in the title role. Rudolf Dittrich did Edgardo and Arne Schellenberg was Lammermoor.

Tannhäuser, entirely renovated, had a splendid performance under Böhm's direction. Margarete Teschemacher as Elisabeth, and Marta Fuchs as Venus, were ideal. Sven Nillsen (Landgraf), Torsten Ralf (Tannhäuser) and Matthieu Ahlersmeyer (Wolfram) gave fine portrayals.

The new Folk Theatre, which dispensed entertaining operetta during the summer, began its second season in October with Johann Strauss' Der Lustige Krieg. Georg Wörtge is the producer of these performances, assisted by Georges Blanvalet, ballet master.

NATIVE PRODUCT

An evening of first auditions by three Dresden composers was highly successful. Hans Hendrik Wehding presented Kleine Suite, for clarinet, cello and piano, and a cycle of four songs for contralto and piano. Wehding's music is colorful, sparkling, full of surprises and always melodious. The artists were Wolfgang Gutsche (cello), Karl Schütte (clarinet), Gisela Brecht (contralto) with the composer at the piano.

In direct contrast, Kurt Beythieu's music was less spontaneous and of a more serious nature. His contribution consisted of songs with piano accompaniment as well as songs with viola and piano. The protagonists were Karl Zumert (baritone), Hans Riphan (viola) with the composer at the piano.

Johannes Paul Thilmann's works undoubtedly made the deepest impression of the evening. The numbers were variations and fugue on a minuet of Handel, for trio and basset horn, and a choral duo; and variations and fugue on the melody Mit Fried und Freud ich fahr dahin, by Walter (1524). Thilmann's knowledge of counterpoint and classical form, combined with his aptitude for style, tend to extreme contrasts and variety. The works were given splendid interpretations by Karl Weiss (piano), Karl Schütte (basset horn) and Hans Riphan (viola).

BLANCHE BARNETT JANSON.

Havana Pro Arte Sponsors Recital and Opera

Maria Kurenko Pleases—Dance Seance and Violin Program

HAVANA.—With Maria Kurenko's song recital, the Pro Arte musical season began auspiciously in the Auditorium of the Society. The program included arias and songs by Italian, Russian, French and Spanish composers. Mme. Kurenko's voice and art won approval. Her best singing was done in Moussorgsky's The Nursery. Jascha Fischermann accompanied.

Marta Andrews and a large group of her pupils gave a program of Spanish dances at the Auditorium, all beautifully presented for a large audience. Miss Andrews and her best pupils were recalled many times.

INTERNATIONAL PRIZE WINNER RETURNS

Angel Reyes, youthful Cuban violinist (one of the winners of the Eugene Ysaye International Contest), was the soloist with the Symphony Orchestra of Havana. Bruch's concerto in G minor received a warm reading, and Mr. Reyes was so cordially applauded that he gave some Bach items (for violin alone) as encores. Maestro Gonzalo Roig led an excellent accompaniment. Other works played by the orchestra were Glazounoff's second symphony (op. 16) and Sibelius' Valse Triste.

Mr. Reyes also appeared successfully in violin recital at the Auditorium, with a Bach sonata for solo violin, Chausson's Poème, Turtini-Kreisler variations on a theme by Corelli, Havanaise of Saint-Saëns, Bloch's Nigun, and Angel Reyes' (Senior) Tambó. The young artist made a fine impression with his brilliant technic and musical sensibility. Fidelma García de Torroella was the accompanist.

Leoncavallo's Pagliacci was performed at the Auditorium for members of Pro Arte Musical Society. The local cast included Margarita Barroso as Nedda, Constantino Perez as Canio, Romano Splinter as Tonio, Antonio Utrera as Silvio, and Armando Pinzi as Arlequin. Maestro Arturo Bovi was the conductor.

HUBERTO DE BLANCK.

Mu Phi Epsilon Harmonics

Mu Phi Epsilon mourns the passing of Persis Heaton Trimble, past national president and member of the American Pen Women. Paying tribute to her memory, the Pen Women have established a Persis Heaton Memorial Composition Contest, sponsored by Mu Phi Epsilon which will give the awards.

Mu Phi Epsilon was well represented at the recent Chicagoland Music Festival producing the largest single group present. Rhea Shelters, Iota Alpha, was the official accompanist for the artists at the request of Marjorie Maxwell.

Lillian Poenisch, Mu Iota, first clarinetist of the Chicago Woman's Symphony, is the conductor and manager of the Chicago Woman's Concert Band, which she organized. This year the band had four appearances in the Grant Park Concert Series and two at the Navy Pier in Chicago.

Mu Iota chapter is locating in a new home this fall. Helen Lawrence has accepted the appoinment of head of the piano faculty of Hillsdale College, Hillsdale, Mich. Now at the Chicago Conservatory are Louise St. John Westervelt, Lillian Price, Esther Rich, Helen Frish Cunat, Mary Curry Lutz and Jeannette Risler, Charlotte Johnson is president of the chapter.

At a recent musicale sponsored by the Organized Women Musicians in Chicago nine Mu Phi's appeared on the program: The Neilsson Trio—Genevieve Davison, pianist; Malvina Hoffmann, violinist, and Elizabeth Roehlk, cellist; Lola Flether, soprano, with Anita De Mars at the piano; Lois Bichl, first cellist of the Women's Symphony; Lillian Poenisch, clarinetist; Margaret Conrad, program chairman, and Goldie Gross, publicity.

Frances Grund, accompanist and coach, appeared in recital with Maren Hattstaedt of the American Conservatory, Chicago, and with Leslie Arnold, baritone of the Chicago Conservatory.

Frances Robinson, Xi, was concertmaster and violin soloist of the San Jose State College Symphony Orchestra, of which Rudolph Ganz was guest conductor. She also conducted the second annual chamber music concert at San Jose. Pearl Johnson, former national officer and ex-editor of the Triangle, is president of the San Francisco Club. Bernice L. Rose, Mu Eta, is rural supervisor of Santa Clara County and directs a chorus of five hundred children. Jessie Moore, Mu Eta, is president of the Alameda County Music Teachers Association. Helena Munn Redewill, editor of the Triangle, was honored by her *alma mater* at the recent Ann Arbor Festival. Mrs. Redewill is also a past national officer in the League of American Pen Women.

BACH IN TENNESSEE

DOROTHY BACON
takes the contralto part in the Bach Christmas Oratorio in Chattanooga, Tenn. on December 14.

Richmond Celebrates Club Birthday

Flagstad Sings on Anniversary of Musicians' Group—John Powell Plays Before Convention of Dietitians

RICHMOND, VA.—To celebrate the twenty-first anniversary of the founding of the Richmond Musicians Club, Kirsten Flagstad, soprano, sang at the Mosque on October 15. In magnificent voice, she charmed a capacity audience in all phases of her consummate art. Edwin McArthur accompanied splendidly.

John Powell played for a large audience at the Mosque on October 19, as a part of the entertainment offered by the Virginia State Dietetic Association to its guests in national convention. Opening with Beethoven's Sonata Appassionata, Mr. Powell gave works of Schumann, Chopin and Liszt. With able technical ability, he gave fine interpretations of these masters.

Myron Taylor, tenor, sang for the Ginter Park Woman's Club at the Ginter Park Community House on November 3. Accompanied by George Harris, Richmond pianist, Mr. Taylor gave a widely varied program from Scarlatti and Pergolesi to the moderns, including the aria for tenor from Puccini's Boheme.

Plans are in the making to unite the WPA orchestras of Virginia and North Carolina in a series of inter-State concerts.

J. G. H.

Composers Press, Inc., Holds Demonstration

The Composers Press, Inc., gave a demonstration of their music which will be used in the Road Concerts they are sponsoring for the music and dance teachers of Kings and Queens counties, New York, at Hotel St. George, Brooklyn, N. Y., on October 13. Florence Morey, Edna Fries and Elizabeth Ball, pianists of Brooklyn, played.

Seattle Orchestra Gave Malipiero American Premiere

The second symphony of Malipiero, which is to be played by the Boston Symphony Orchestra this season, was first presented in America by the Seattle Symphony Orchestra under the direction of Basil Cameron on January 25, 1937, a world premiere.

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The Juilliard Graduate School, Ernest Hutcheson, President; Oscar Wagner, Dean, was founded for the benefit of music students of unusual talent who are adequately prepared for advanced work. It seeks to aid young musicians whose formal studies are fairly complete to qualify as performers or teachers, and endeavors to help them in the first steps of a professional career.

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NEW YORK CONCERTS

OCTOBER 21

Philharmonic Orchestra John Barbirolli received ardent applause when he came out on the Carnegie Hall platform to open the Philharmonic Orchestra season of 1937-38. It is pleasant to report that the rest of the evening brought similar commendation, based on performances that merited it richly. The orchestra, which has been playing together continuously since last spring, was in splendid fettle, and gave of its best in tone and execution.

Barbirolli began his well-balanced program with Berlioz' Benvenuto Cellini Overture and furnished a reading replete with fancy and *elan*. Beethoven's seventh symphony was given stimulative interpretation and voice. Balakireff's Thamar had a welcome reappearance, the lusty and colorful pages being shown in vivid representation. Wagner's Die Meistersinger Prelude ended the concert tunefully and brilliantly.

A new suite, arranged from pieces by Purcell, was from the pen of Barbirolli, and proved to be lovely music framed with fine taste and delicate orchestration. The novelty had an enthusiastic reception.

OCTOBER 23

Philadelphia Orchestra This concert described as "special"—and meriting the adjective—combined the presence of Helen Keller, Sergei Rachmaninoff and the Philadelphia Orchestra under Eugene Ormandy at Carnegie Hall on October 23 for the benefit of the American Foundation for the Blind and the Pension Fund of the Philadelphia Orchestra. Miss Keller was introduced by Dr. John H. Finley, who referred to her devotion to the cause of the blind. Miss Polly Thompson stood with Miss Keller and repeated her speech.

The orchestra began with Lucien Cailliet's arrangement of a suite by Rameau. Mr. Rachmaninoff occupied the limelight for his own concerto (No. 1) in F sharp minor for piano and orchestra, weaving his familiar artistic spell. The Brahms symphony (No. 1) in C minor concluded the program.

OCTOBER 24

Philharmonic Orchestra Sunday afternoon brought the first of the Sabbath matinées under John Barbirolli. The conductor and orchestra were in an elevated mood and gave joy to the listeners. The regular program was the same as that of the previous Thursday evening with a number added, MacDowell's Dirge, in memory of the recently deceased Felix Warburg, a member of the Philharmonic directorial board.

Alice Tully An exceptionally interesting program of unhackneyed music by Gluck, Haydn, Erich Wolff, Hugo Wolf, Mahler, Franck, Duparc, Schmitt, Roussel, Poulenc, Ravel and closing with a group which held two new songs of Wintter Watts as well as works of Grainger, Ireland and Quilter was the Town Hall offering of Alice Tully on Sunday afternoon. She displayed rare interpretative skill in her presentations, among which was an eloquent delineation of Wolff's Du bist so jung; in this work the clarity of the artist's enunciation was as splendidly exemplified as in the remainder of her songs and arias. A monotony of tonal coloring hampered Miss Tully's recital, however, a fact which seemed to indicate that the artist's pleasing voice was not under complete control. With attention paid to vocal production, this fault could be eliminated. Arpad Sandor played expert accompaniments. The audience was large and cordial.

KEYBOARD EVENT

MARIA CARRERAS

will give her annual piano recital at Town Hall, New York, on December 8.

Ernst Victor Wolff On Sunday evening Ernst Victor Wolff showed his high musicianship and versatility in a novel Town Hall recital of harpsichord and piano music. The modern keyboard instrument was represented by the Bach-Busoni Chaconne, played with evident intent to reveal the music searchingly rather than exploit virtuoso ability, though this was present in large degree; and by the final item, Schubert's sonata in B flat. Of particular value were the harpsichord numbers, Purcell's toccata in A major, Handel's suite in E which included the "Harmonious Blacksmith" variations; and Carl Philipp Emmanuel Bach's concerto in D minor, the last including participation of a string quintet made up of Max Hollander, Bernard Robbins, Milton Katims, Sterling Hunkins and Harold Smith. An encore by Mr. Wolff was granted after the Bach number. This was one of the most rewarding events of the early season.

OCTOBER 25

Harold Henry Monday night found Harold Henry, pianist, displaying his artistic powers in Liszt's prelude on a theme by Bach and the same composer's transcription of the Bach organ prelude and fugue in A minor; MacDowell's Keltic sonata; ballade (op. 23) and scherzo (op. 20) by Chopin; Debussy and Liszt passages, and the recitalist's own Rhapsody from the Town Hall stage. Mr. Henry's gifts flourish best in the melodic and romantic element. His account of the MacDowell score was sensitive and impassioned. The remainder of the program had musicianly treatment, although occasional lack of tonal color veiled Mr. Henry's interpretative intent. The numerous audience recalled the pianist many times.

OCTOBER 26

Richard Tauber Long a favorite in Europe as a vocalist of versatility—in opera, concert and operetta, to say nothing of films and radio—Richard Tauber also has a following in America, gained originally during his recital appearances here a few seasons ago, and increased recently through his singing at the General Motors radio concerts.

On this Tuesday evening, Tauber gave a Town Hall recital, well attended and well received. He sang numbers by Mozart, Schubert, Strauss, Schumann, Grieg, and Franz Lehar, the last-named being represented by excerpts from four of his operettas.

Tauber is an accomplished vocalist and interpreter with a finely trained tenor organ completely controlled, and possessor of a keen sense of style. He did his best work in Il mio tesoro from Don Giovanni, Strauss' Heimliche Aufforderung, and Schubert's Der Doppelgänger. A string of encores were imperative, to answer the insistent demands of the auditors. Critical listeners might have objected to some "white" tones and a too generous use of falsetto, but those moments were more than compensated for by the warmth of delivery and true musical instinct of the gifted recitalist.

Vienna Choir Boys and Joseph Schmidt At Carnegie Hall on Tuesday evening, a thronging audience hailed the Vienna Choir Boys. Sharing the evening's glory was Joseph Schmidt, tenor. The boys saluted their hearers with the Star-Spangled Banner, and then gave a sacred group, followed after the intermission by a sprightly one-act operetta based on the Strauss waltz Beautiful Blue Danube, and a final assortment by Rameau, Brahms, Sibella and Strauss. The appealing vocal merits of the group were in evidence, although the reaches of Carnegie Hall are large for light young voices. Mr. Schmidt, assisted at the piano by Dr. Felix Gunther, sang old Italian and other songs and arias by Gluck, Donizetti, Cilea and Puccini. He has a fine, strong voice which was ably displayed despite a cold which brought inevitable hoarseness at times. The scheduled program was much extended.

Jorge Bolet A virtuosic interpreter who at the same time keeps intact musical line and style is Jorge Bolet, young Cuban pianist, who made a matinee debut at Town Hall on October 26. Mr. Bolet, a Naumburg Prize winner and a graduate of Curtis Institute of Music, also has been the recipient of a fellowship from the Cuban government to study in Europe. Unusually mature technic, and excellent musical enunciation were displayed in Bach's organ fatasia and fugue in G minor (Liszt's arrangement), the *rondo* from Schubert's sonata in D, the F minor fantasy and four etudes of Chopin, Liszt's sonata in B minor and shorter works by Prokofieff, Rachmaninoff and Godowsky. His most effective playing was in the Chopin, although his projection of the Liszt sonata was a close second. Certain climaxes in some of the numbers were not achieved without forced tone, and his tempo in occasional spots tended to slur.

OCTOBER 28

Philharmonic Orchestra Bela Bartok's new Music for Strings, Percussion and Celesta was the novelty for the Thursday evening concert at Carnegie Hall, under John Barbirolli's direction.

The opus was what one might expect from a contemporary composer gone radical, and who has not yet understood the signs of the times and joined the "back-to-moderation" movement. Perhaps Bartok does not feel that he can do so, because of his musical inclinations and preferences. It is a pity, for his earlier works had high poetical talent and generally ingratiating style. The score heard is abstruse, emotionally unsatisfying, largely gloomy and even morose. Barbirolli gave the compositions a perfectly prepared and faithful performance.

Weber's Euryanthe Overture, affectionately interpreted, opened the program, and it closed with Brahms' first symphony, furnished with a warm-blooded, beautifully balanced and proportioned reading.

Joseph Paul Smith Bringing a good natural voice, intelligence and likable personality to his New York debut recital in Town Hall, Joseph Paul Smith, baritone, excelled in the diction and style of his Gallic group. His is not a voice of exceptional size, but it was tastefully managed in songs

Photo © Harlip

GEORG VON HARTEN
PIANIST

THREE BACH CONCERTS, in London, October 21, November 11, and November 25, enlisted the services of Georg von Harten as soloist in the Bach Concertos in F minor, E major, A major, the Double Concertos in C minor and C major, and the piano scores of the Fifth Brandenburg Concerto and the A minor concerto for piano, flute, and violin.

These concerts were arranged, with the encouragement of British admirers of Bach's orchestral music, in order to provide performances as close to the original style as possible, the intimacy of a private hall, the size of the orchestra, and the type of program, making them very similar to those Bach loved to arrange himself. Only complete works with the authentic orchestration were programmed, the sole innovation being the use of a modern piano.

Mr. von Harten, who is under the management of Messrs. Ibbs and Tillett, London, is heavily booked throughout Europe for the 1937-1938 season. His playing has been acclaimed in many countries—Sweden, Germany, Holland, Belgium, Switzerland, Austria, and Poland, to mention some of them. In Germany, he has given concerts with the Berlin Philharmonic Orchestra. Wherever he has played he has won critical esteem similar to an outstanding article in The Times (London) in which his art was described as *"a communion between minds."*

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by Pierné, Pessard and others. Five Schumann Lieder were also marked by sincerity in interpretation and well thought out vocal versions. In production, his best range was in the middle register, for top tones seemed insecurely focussed. With so many assets, the young artist should attain to higher effectiveness by an equalizing of his tone quality. Walter Golde played skilled accompaniments.

Other numbers on an unhackneyed program were by Caldara, Falconieri, Marcello, Widor, Rhené-Baton, Tschaikowsky, Griffes, Tscherepnine, Kernochan, Bantock and Golde.

OCTOBER 29

Julia Peters The splendid tonal resources and strong gifts of dramatic temperament possessed by Julia Peters were shown in potent combination at her Carnegie Hall recital. While her natural powers qualify her for a place among the leading singers of the day, Miss Peters' vocal methods are not invariably such as to make the most of the splendid material, especially in her frequent use of "spread" tones. Her list included a dramatic scene, Sappho, by Robert Volkmann; the aria, Ebben, from Catalani's La Wally (especially beautifully sung); and MS. works by three composers, including four songs by Vittorio Giannini to lyrics by Karl Flaster; Giuseppe Bamboschek's Piccola Canzone, and Raoul Querze's A Lament. Mr. Bamboschek, the accompanist, had to bow from the piano, while Messrs. Giannini and Querze performed their obeisances from loges. The effective closing number was Eugen d'Albert's Mittelalterliche Venushymne, and the recital began with works of Handel, Brahms and Richard Strauss, well interpretated. The audience was of large size and strongly responsive.

OCTOBER 30

Richard Tauber His second recital found Richard Tauber, Austrian tenor, attracting a sizable audience to Town Hall. The program of the familiar Tauber pattern, held a not too well known air (sung in German) from Méhul's Joseph in Egypt, together with Konstanze, dich wieder zu sehen from Mozart's Abduction from the Seraglio; six sections from Schumann's cycle, Dichterliebe, and his Two Grenadiers and Schubert's Serenade (the last-named pair as encores); a couple of examples from Johann Strauss' operetta, Lied der Liebe, arranged by Korngold; two Oscar Straus songs from one of Tauber's recent English films; and four excerpts by Lehar.

Tauber again sang with sympathetic production, beautifully modulated, and finical exposition of texts, moods and musical meanings. Arpad Sandor accompanied proficiently.

Carol Moorland The ranks of American pianists were opened on Saturday afternoon to a gifted newcomer, Carol Moorland, making her first New York appearance in Town Hall. For her numerous audience she played the Bach-Tausig toccata and fugue in D minor, the Mozart sonata in C major, Schumann's Scenes from Childhood; and after the intermission Ravel's sonatine, pieces of Debussy, Fauré and Liszt and a caprice by Sibelius (first time in New York). Miss Moorland showed herself technically adept and possessed of tonal *chiaroscuro*. Her interpretations were musicianly though not yet fully matured. Miss Moorland's best playing was in the thirteen brief tone-pictures of the Childhood Scenes, so deftly did the pianist differentiate the episodes.

OCTOBER 31

Bartlett and Robertson A highly interesting concerto for two pianos by Mischa Portnoff had its premiere performance at the Town Hall matinée of Ethel Bartlett and Rae Robertson. Of older music they played Mozart's sonata in D, Schubert's F minor fantasie, Infante's Andalusian Dance, Granados' The Lover and the Nightingale, and two excerpts from de Falla's Three Cornered Hat. The Portnoff opus proved to be excellent stuff, well conceived, tunefully themed and smoothly constructed. The general plan was one of compromise between conservatism and modernity.

Bartlett and Robertson played in admirable form. Everything they did had a convincing musical purpose and style, refined taste, and delicate adjustments of tone and interpretative nuances.

It would be difficult to select any one contribution as the outstanding achievement of the recital, but the present reviewer remembers especially the classical restraint in the Mozart sonata and the Schubert composition, and the rich coloring in that by Granados. The admirers of the English couple insisted upon additions to the program.

Philharmonic Orchestra With several changes from the midweek concerts, the Philharmonic Orchestra on Sunday afternoon offered the Weber overture to Euryanthe, Saint-Saëns' Le Rouet d'Omphale, Delius' Dance Rhapsody and the Brahms first symphony. John Barbirolli led forceful versions of the conventional French symphonic poem and of the fragrant score of the English composer. The Weber work was again a romantic prelude to the concert, while the Brahms served as a majestic final peroration. The tone of the orchestra was full and euphonious, but one regretted that a tendency to drive it unduly resulted in some rather hard and brittle playing in the Weber and Brahms.

Frank Glazer Hallowe'en in Town Hall found the auditorium dominated by a benevolent "spirit," the suave and skilled pianism of Frank Glazer. Mr. Glazer played Schubert's Phantasie in C major (op. 15), Haydn's sonata in G major (No. 27), the Beethoven sonata in E flat major (op. 31, No. 3) and a Chopin sequence of ballade in F minor (op. 52), nocturne in G major (op. 37, No. 2), valse in A flat major (op. 42), polonaise in F sharp minor (op. 44) and the pianist's technical agility and discerning musicianship evident throughout though his choice of numbers were limited in displaying variety of mood and color. The full gamut of Mr. Glazer's tonal gift would have been more brilliantly evident if more contrasted works had prevailed.

NOVEMBER 1

Gari Shelton When he reappeared in Town Hall before a large audience after giving programs in previous seasons, Gari Shelton at once demonstrated his fluent pianistic style and sensitive musicianship in Bach's prelude and fugue in A minor. He remains an individual performer with a graceful sense for detail and lyricism in his approach to music. He has also a strongly developed technical equipment. In passages calling for heroic and powerful utterances, one sometimes felt a lack of weight and conviction in his readings. Thus, Brahms' monumental variations and fugue on a theme of Handel fared best in the more introspective and poetic episodes. He was particularly effective in the impressionistic sonatine of Ravel, while both the Triana of Albeniz and Prokofieff's impish toccata had virtuosic portrayal. The closing group of Chopin and Liszt displayed his flair for Romantic music.

NOVEMBER 2

Sylvia Smith One of the most promising young pianists heard this season was Sylvia Smith in her recital at Town Hall on Tuesday evening. Her program list holding the organ fantasy and fugue (G minor) of Bach-Liszt, the Mozart A minor sonata, César Franck's prelude, chorale and fugue, and shorter subjects by Chopin, Medtner, Ravel and Liszt, found enthusiastic favor. Miss Smith has a flowing technic backed by expressiveness as well as assurance. However one must allow for Miss Smith's youth in mentioning some lack of mature interpretative understanding in her playing of the Bach-Liszt and Mozart works, and likewise in the Chopin scherzo, because of her easy mastery of the keyboards there was an inclination to accelerate the tempo. Ravel's Ondine received delightful treatment, and the concert closed with the Liszt tarantella from Venezia e Napoli. A near capacity audience demanded encores.

NOVEMBER 3

Jascha Heifetz A completely filled Carnegie Hall made an impressive (and appropriate) background for the evening appearance of Jascha Heifetz. He won high approval at this first of his 1937-38 recitals in New York. Connoisseurs found the canny fingers and bow of Heifetz, his silken tone and refined musical understanding, to be still of eminence and appeal.

(*Continued on page* 42)

Song for Tomorrow

A child looks on the present as the whole of life. His little world is peopled with games and dreams . . . a gay, unending cavalcade. But to the parent, these are the years of preparation. Talents cultivated today earn rich rewards tomorrow. And so, into the young life, the father and mother bring the right friends . . . bring the right books and entertainment . . . bring music, noblest of the arts. Music broadens, strengthens, and inspires . . . stirs the imagination to enchanted journeys. In a changing world, music yields changeless pleasures . . . and awakens, in life, hopes that are fine and true.

● There are probably very few people who have not said, at one time or another, "I wish some one had taught me to play the piano."

That thought comes with particular force to parents who, perhaps through no fault of their own, were denied a musical education. They are determined, now, that their children shall have every opportunity to know and love music.

Give your child, now, the advantages of a Steinway! Let him commence his training on the piano of Hofmann, Horowitz, Paderewski, and Rachmaninoff.

The Steinway is *not* an expensive piano. Generous purchase terms can be arranged.

The New Steinway Grand Piano for Only..... **$885**

STEINWAY
THE INSTRUMENT OF THE IMMORTALS

HOMAGE TO THE NEW YORK PHILHARMONIC ORCHESTRA

paid by the audience that filled Carnegie Hall on the opening night, October 21. Below, the Orchestra's members hold a beer party after the opening concert (Photos by Musical Courier Staff Photographer.)

(BELOW)
ELLIS LEVY,

former assistant concertmaster of the St. Louis Orchestra, at his California home in Beverly Hills. Mr. Levy is playing on radio programs of Chase & Sanborn, Magic Key, Firestone and Fleischmann hours and is engaged in work at the Universal and Columbia film studios.

QUEENA MARIO

in equestrian mood. The singer is engaged in an active fall season, giving concerts in Pennsylvania, preparing for her fifteenth season at the Metropolitan Opera, teaching at her New York studio, and writing a book.

AN ORDERLY MOB SCENE

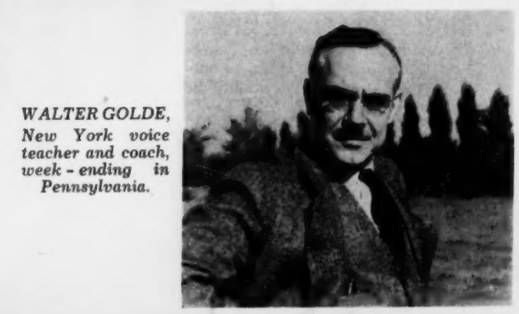
prevailed in the entrance to Carnegie Hall, New York, on October 21 when the public thronged to hear the New York Philharmonic Orchestra begin its concerts. (Photo by Musical Courier Staff Photographer.)

RENE MAISON,

Belgian tenor of the Metropolitan Opera, with Mrs. Maison were recent arrivals in New York on the SS. Ile de France. Mr. Maison is now appearing with the San Francisco Opera.

WALTER GOLDE,

New York voice teacher and coach, week-ending in Pennsylvania.



BOHUMIR KRYL AND HIS SYMPHONY ORCHESTRA WITH MARY McCORMIC

as soloist began their annual completely booked tour early in October. Last season they played more than 150 concerts in three months.

MILDRED DILLING,

harpist, visiting Lady Lee at Surrey, England. Miss Dilling's present season calls for appearances in the United States, Canada, Puerto Rico and Cuba. She is giving solo recitals, and for part of the year offers joint programs with Marcel Hubert, cellist.

EFREM ZIMBALIST

returns on the S.S. Aquitania from a tour of Finland, Scandinavia, France and Holland.

WILLARD MacGREGOR,

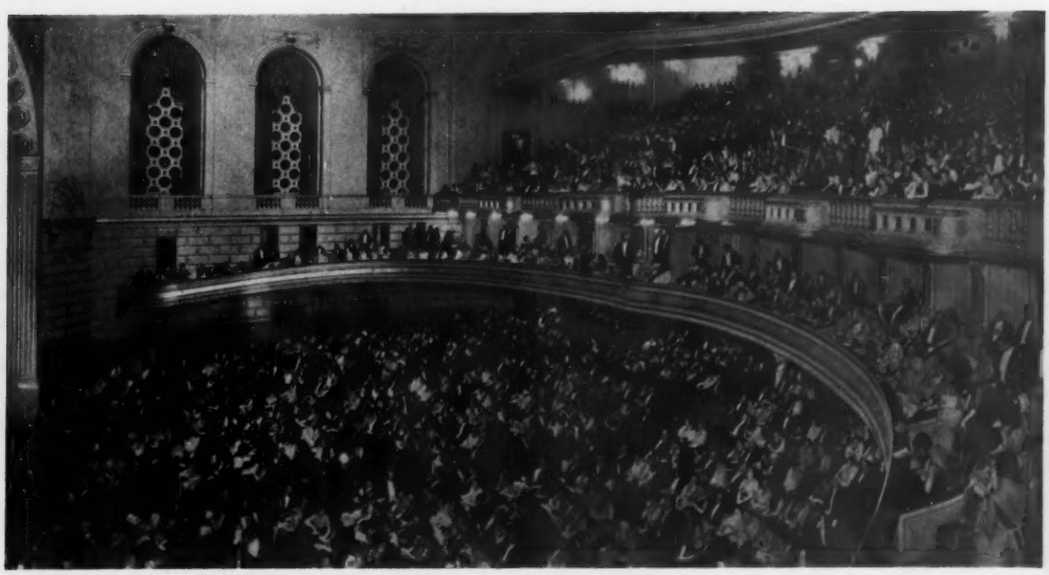
pianist, at the new Palace of Modern Art in Paris before he returned to America for his concert season. Mr. MacGregor played in Newark, N. J., on October 27 and at Highland Hall, Hollidaysburg, Pa., November 6.

SUSANNE FISHER, soprano, and CLIFFORD MENZ, tenor, her husband, try a duet on their dog—who wears a critical and dubious expression. (Photo by Pictorial Feature Service.)

JULIA PETERS, receiving flowers at her recital on October 29 at Carnegie Hall, New York; with the soprano is her manager, Annie Friedberg (Photo by Musical Courier Staff Photographer.)

JOSEPH SCHUSTER,

first cellist of the New York Philharmonic Orchestra, was featured with the orchestra on November 5 in a trio with Rudolf Serkin and Simeon Bellison; 14, he was soloist for the New Friends of Music at Town Hall, New York; December 18, he plays in the Jubilee of the New York Philharmonic Concerts for Young People. John Barbirolli conducting.



SAN FRANCISCO OPERA SEASON BEGINS WITH A PACKED HOUSE.

Partial view of the opening night throng at the War Memorial Opera House in the California city when Aida was sung to inaugurate the series. Principals included Gina Cigna, Bruna Castagna and Giovanni Martinelli. This is the fifteenth season of opera in the California city. Eighteen performances are to be given in the most extensive schedule to date, including fourteen operas. At the conclusion of the performances, the company will appear in five works at Los Angeles. (Bristol Photo.)

ETHEL BARTLETT and RAE ROBERTSON on the Town Hall, New York, stage after their two-piano recital of October 31. (Photo by Musical Courier Staff Photographer.)

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NEW YORK NOVEMBER 15, 1937 No. 2951

With several excellent radio concerts sounding simultaneously during Sunday broadcasts, the old saying could well be amended to "One good turn deserves several."

—o—

What's Wrong with Programs?

Every season the expectant concert-goer buys tickets with high hopes that a new deal in program-making will, by some miracle, have come to pass. And each year he is disappointed. The same old *mésalliances,* the "chestnuts" of other days, still remain to detract from even a basically good list. Artists whose personal possessions attest the best taste match their musical numbers in a way to make the judicious grieve.

Now, every recital-giver is a law to himself. Unfortunately no statute exists to curb the ardor of the violinist who wants to begin with three sonatas and end with a juicy run of *perpetuum mobiles, scherzo-tarantelles,* and fancies evocative of the firefly, the mosquito and other marshland denizens, whose only claim to notice is that they give a fine opportunity for display.

The pianists seem to be more sober in their predilections, although they too go in with particular fondness for waltz paraphrases as a final outburst with which to conquer audiences. The keyboard literature is so rich that a little sense of variety usually produces an endurable bill of fare. Among the unfortunates, however, are those who can see no virtue except in a forbiddingly intellectual diet, and those who manage ingeniously to skirt the edges of all worthwhile music while giving scope to the variety of styles in which their virtuosity can excel.

The worst sinners of the musical pantheon are undoubtedly the vocalists. What they can and do project from platforms must cause the shades of Patti, Melba and the de Reszkes to shudder. (Not that all of these eminents were faultless program-builders, either.) The old Italian group, the German Lieder, the French *chansons,* and then the plunge into English trifles—this is a fairly constant pattern, except with such singers as like an aria or two for the "big moment." Some sandwich in a miscellaneous group. The proximity of Gluck to Bemberg, and Gretchaninoff to Mahler, is just another of those compromises that feeble human flesh (the ears of the audience in this case) makes in order that the thing shall not go on for hours on end.

The final vocal group deserves a paragraph by itself. It is not too much to say that more sins are committed in its name than in any other part of the program. Why in the name of all sense do not a few music shops, especially in the larger cities, keep on hand a representative gathering of the best in English and American songs? And why do not singers choose as conscientiously for the last group as for the beginning? There have even been cases when publishers made a special effort to bring some of their best numbers to the attention of noted artists. But these, perhaps from indolence, decided to "sing what they had in their repertoires."

For reasons such as this, new American music particularly is prevented from gaining a foothold on its own merits. It almost seems as if there should be a clearing house for native compositions, some place where these could be assembled and placed on view for the attention of artists. We believe that such an institution, which might be maintained jointly by publishers, would be of great benefit not only for performers but for the audiences who are forced continually to hear such arrant musical "tripe," when many more worthy examples of music exist.

—o—

Wanted: A Real National Bureau of Fine Arts

Hope that the United States Government will at last take a constructive step in providing lastingly for the sponsoring of the fine arts is again rising in the breasts of some music-lovers.

The occasion is the scheduled consideration by the National Congress of a bill to "provide for a permanent Bureau of Fine Arts." This measure, known as H. R. 8239, was introduced into the House last August, just before the close of the session, by Representative Coffee.

A group of American composers have constituted a committee to work for its passage. It now remains for art lovers generally to take an interest in, and further, a bill that would indeed be a great forward step in governmental music patronage, should it become a law.

This important bill strikes a bold note for artistic freedom when it states at the very beginning that "the enjoyment of culture has, in the country's past, been predicated too much upon the ability of the individual to pay." It goes on to say that "through the inception of the Federal art projects these conditions have undergone material changes. . . . For the first time millions of our people have begun to receive benefits of cultural enlightenment."

Not only has art been made more accessible to the people at large, but it has also moved some of its resources from the largest cities to the smaller ones. "The arts have been decentralized through Federal patronage. They have been extended and made available to the entire country."

The present Federal Art Projects have definite limitations, among them being uncertainty as to the length of their existence. This causes "a constant revision of plans and operations" due to "the emergency character of the appropriations." The personnel cannot work to the best of their creative ability "while subject to momentary dismissal." At any time the public may be deprived of the cultural advantages provided; to secure them as a permanent thing, "there is needed a long range and adequate plan."

The bill declares that "it is the obligation of the government to recognize that culture, as represented by the arts, is a social necessity consistent with democracy and also to recognize that such culture must be encouraged and developed in the interest of the general welfare."

The Bureau of Fine Arts, which the measure sets up, consists of a commissioner and six members. The first would be appointed by the President for two years at a salary of $5,000 per annum. The members of the bureau would be appointed by the commissioner, and paid at an hourly rate for the actual time devoted to the work. (The rate is the same as is received by artists on the works projects provided for in the act.)

Other provisions are for the dividing of the country into regions, each of which would have an administrator appointed for a year by the commissioner at a salary of $4,000; and a regional committee of four members, each serving for a year on the administrator's appointment, and paid at rates like those of artists on the projects.

Works projects would include those in the theater, the dance, music, literature, graphic and plastic arts, and architecture and decoration.

An important provision is that "all artists employed upon Federal projects by the WPA on June 30, 1937, shall continue in such employment without interruption under the jurisdiction of the Bureau of Fine Arts," and that the bureau shall immediately increase the number of artists employed by at least twenty per cent.

The regional committees would have sole authority to say what artists are eligible for employment. (Does not there lurk here a possibility of local politics and currying of favor?) But it is announced that no qualifications set up by local relief bureaus shall determine who is to be chosen, nor shall religion, color, sex, race, political or other opinions be influential.

Best of all, the wages and working conditions on the projects "shall be the same as those established by trade unions for similar work in private industries."

The all-important matter of financing the bureau presumably would be taken care of by a permanent annual appropriation by Congress. The allotment of the funds, and decision as to the nature of the projects financed, would be "supervised" by the bureau, of which the commissioner acts as chairman.

It is a highly interesting plan. Future events must decide how strong are the public support and influence thrown on the side of the measure. It behooves all musicians to support actively a National Bureau of Arts if the present gains made in government-sponsored music shall not be erased in the coming years of "budget balancing."

So far, good. But in the creation of such a bureau, the best and most able administrative and artistic figures of the country should be chosen. We think it is a mistake to conceive the thing as merely an extension of the WPA arts projects as constituted now. Excellent as has been much of their work, it is to be seriously questioned whether an absorption of the present organization, lock, stock and barrel, merely changing its name, would be the most progressive and happiest solution of the problem of federal art patronage.

The issue, as some musicians see it, is whether a National Bureau of Fine Arts, when and if established by law, should be free for the best artists of the country, or merely the privileged domain of a restricted group more or less identified now with the WPA art activities.

With all its zeal and in many cases genuine gifts, this latter coterie, worthy of respect for its real achievements, is not the whole of American music.

In a supposedly democratic country, it would be decidedly unfair to the artists who now maintain themselves in private endeavors, to rule them out of the picture when such an important new government center is proposed.

VARIATIONS

By Leonard Liebling

Daniel Frohman, dean of American theatrical managers, has retired from the profession, but apparently Dr. V. G. Mantri, of Mussoorie, India, does not know it, for he writes to Uncle Dan, asking to be exploited under his direction.

The letter relates that the Doctor is a dentist by profession, but "also a virtuoso Indian (Hindu) violinist who plays scientific and classical Hindu music with a technic and tone production that would put me in a class with some of the world's famous violinists like Kreisler, Kubelik, Heifetz, etc., whom I have heard in person when I was studying dentistry in America." After setting forth the antiquity of Hindu music, and "its power to depict all the human emotions, Joy, Sorrow, Affection, Separation, Devotion, etc.," the man of the forceps and fiddle adds: "I have made a special study of 'Music and Sentiment' and 'Music and Color,' and have also studied the art of stage-setting and illumination on the American Vaudeville lines. I am also an artist and a painter. Thus my performances will be a combination of Music, Sentiment and Color with a regular stage setting for each melody. I can also play on a couple of Indian (Hindu) instruments. . . . I know America and her people very well and know exactly what they would appreciate. No doubt there will be a number of musical and vaudeville attractions at the coming Exposition in New York, but the American people are familiar with such entertainments. The things I will do will be unique and novel, and bound to be a grand success, both for me and the organizers, and you will have the credit of bringing to the Exposition a musician from India, the land of ancient culture and traditions. I have several artistic and original ideas about combining music with stage setting and color effects which would surely captivate the heart of an average American. . . . At the Exposition I will appear in gorgeous Indian costumes in different colors with bright gold embroidery. The settings on the stage will be Indian. For instance, when I play a melody depicting love, a scene showing the world famous Taj Mahal of Agra in the background with cool blue moon-light illumination would surely produce the desired sentimental effect on the audiences. I have many more such ideas which I cannot mention here for want of space. . . . I would like to know whether you as a Showman could book me on your behalf and do business on a percentage basis that would be fair to us both. . . . Yours truly, J. S. Benjamin, Sec'y to Dr. Mantri."

Another odd prodigy is Allen F. Whitney, a music critic in Daily Facts (newspaper of Redlands, California), for a more honest one never existed. He writes (July 22, 1937) about a local performance by the pianist, Maurice Zam, of Hollywood, Cal.:

I don't know why they picked on me to write notes about the Redlands Bowl program. Probably because I know less about music and artists than anyone else in town. But I am not dumb enough not to appreciate an opportunity to hear and see people who are rated tops in their profession and have something on the ball for those who aren't too lazy to take advantage of it.

And that sets me a step ahead of most of the good people of Redlands, otherwise there would never be a vacant seat in the Bowl. Are Redlands people dumb? Or do we have to move the Bowl and concerts to 29 Palms and charge three bucks a ticket to make folks think it is swanky to attend?

Bam, wham, Zam! That's it, Zam! Maurice Zam. What a pianist! I didn't know they came that way. A pianist with a sense of humor. And did Redlands go for him! Probably because Redlands needs a sense of humor, even if it is second hand. But no fooling, Maurice Zam can put the breath of life into any old piece of music and make you shout for more.

I would rather hear him play Mary Had a Little Lamb than to hear Paderewski render the 4th Whatsit Whatsit from the 18th gadget by whosehisname any day.

From Hendrik Willem van Loon's new book, The Arts: "As I write this the newspapers report that the Germans have taken the effigy of Felix Mendelssohn-Bartholdy from its pedestal in front of the Gewandhaus in Leipzig and have melted it, probably to erect a statue to the composer of the Horst Wessel Lied. I wish them joy. But now that they have gained that great victory over a dead enemy, let them try something a little more difficult. Let them make a serious attempt to rid the world of the music of the grandson of Moses Mendelssohn—the Midsummer Night's Dream, the violin concertos, the Elijah, all the other oratorios, the pieces written for the organ, the chamber music, and above all, the master's *Lieder*. For if they ever can do that, even I will say, 'Heil, Hitler!'"

Well said, but Hendrik Willem, nearly always reliable with his musical writing, errs a bit in the foregoing. The "other oratorios" consist only of St. Paul, for Mendelssohn's Christus was never finished. Also, the "concertos" are the one in E minor.

In his tenderly affectionate chapter on Schubert, the author invites a smile from knowing readers, with this paragraph: "Franz Schubert was a poor devil who never had any luck. Meyerbeer and Offenbach, talking between themselves, would undoubtedly have called him a *Schlemiel,* for that is what he was from the day of his birth in 1797 until the day of his death in 1828."

Tschaikowsky's Pathétique Symphony has not had a hearing in New York more warm-blooded, eloquent, and altogether compelling than John Barbirolli and the Philharmonic Orchestra offered at Sabbath matinée in Carnegie Hall a week ago. The rich melody, colorful scoring, and passion of the masterpiece exerted irresistible appeal.

It was just one of those rare concerts at which everything seemed to go over successfully. The conductor, in elevated mood, induced the most devoted response from his players, and they made a joy of their tone and execution.

Other numbers on the splendidly done program were Elgar's Introduction and Allegro for strings and Schumann's D minor symphony. The latter sounded at its best under the Barbirolli prompting. So presented, Schumann's much-maligned orchestration took on fullness and glow.

Moriz Rosenthal is writing a book about Chopin, whom he reveres as the master composer for piano, both in melody and workmanship. The same opinion is shared by Leopold Godowsky. With such lofty authority to back it up, the rest of us should accept the estimate.

Rosenthal was interviewed the other day by William G. King of the New York Sun, and told an unfamiliar story about Brahms, whom the pianist knew intimately in Vienna. "He could be sharp on occasions," Rosenthal related, "as when he heard the premier of his C minor quartet. The first violinist pressed the composer for his verdict on the performance. Brahms replied: "I was satisfied with the tempi—especially with yours!"

In his speech before the Republican Club of Boston, made October 26, former President Hoover said that "America has newspapers, colleges, libraries, bands, orchestras, radios and other noises." One of them is Hoover himself. Perhaps that is one explanation of why he was not reelected.

A screed from the Musicians' Committee to Aid Spanish Democracy protests against a letter published in this department a month ago. The basis of the objection is that the missive seemed to take sides with the Rebel cause in Spain. I am sorry about the implication, for the MUSICAL COURIER surely does not care to take part in any political controversy, and published the matter only because it had some characteristic musical anecdotes. The mistake will not be repeated.

Soloists at symphony concerts are not often supported by the proper orchestral framework to harmonize with their individual styles and the nature of the music they perform. Of ideal complexion in that regard, was the set-up which Eugene Goossens arranged recently when Richard Crooks sang with the Cincinnati Orchestra. The conductor realized that Crooks is not a tenor who hurls heroics at the gallery, but rather wins his hearers through refined vocalism and finish and charm in delivery. This is the ideal background with which Goossens surrounded his soloist:

Mozart ..... Marriage of Figaro Overture
Boccherini ..... Symphony in A major
Bach ..... If Thou Be Near
Beethoven ..... Adelaide

RICHARD CROOKS

Turina ..... Sinfonia Sevillana
I Panorama
II By the Guadalquivir
III Fiesta at San Juan de Aznalfarache
Massenet ..... La Rêve, from Manon
Massenet ..... Ah, fuyez, douce image, from Manon

RICHARD CROOKS

Chabrier ..... España, Rhapsody for Orchestra

Just received at this desk, with thanks, is Lotte Lehmann's new novel, Eternal Flight, translated from the German by Elsa Krauch, and published by G. P. Putman's Sons, New York. Previously impressed with the eminent soprano's literary talent as revealed in her book of poems, I look forward eagerly to an early reading of her essay in fiction.

E. Louise Kriens writes from Cleveland, O.: "Here I am on tour, beating engagements out of the bushes for Mrs. Martin Johnson and others. Last night, finding an evening of leisure facing me, I went to the concert of the Cleveland Orchestra, and saw Severance Hall for the first time. It is lovely in shape and decoration, but, oh, so lacking in the mellowness of musical atmosphere that we of New York are so accustomed to in our dear old Carnegie, or even the newer Town Hall. . . . I was vastly entertained by a lady on my right, who exclaimed that she was so glad they were going to play Smetana's The Battered Bride on their next program. Another asked who was going to conduct the N. Y. Philharmonic now that 'Toscaninna' will be on the air, and believe it or not, a male informant answered: 'That fellow Barcarolli.'"

What Is Modern Music?, asks Louis Gruenberg in The Baton, and that sets some of us to wondering. "Every composer worth his salt thinks of tomorrow," one reads from the Gruenberg pen. The trouble seems to be, however, that tomorrow comes as quickly as it goes.

"I love to read in your paper," comes from J. M., "that a certain singer has 'a voice like velvet.' That gives me the chance to make my own relative comparisons, and so I can say that a singer has a voice like cotton, like crépe, like canvas, or like a rag. Thank you."

Leopold Stokowski led the Philadelphia Orchestra concert in New York on November 9 at Carnegie Hall. A few doors away a film theatre displayed a huge banner inscribed:

100 MEN AND A GIRL
DEANNA DURBIN
LEOPOLD STOKOWSKI

What, Stokowski's name second? And is he supposed to be the equivalent of one hundred men?

Having his Hollywood affiliations in mind, it would hardly have surprised any one if the conductor, instead of giving his first down beat for the orchestra, had simply said to his men: "Shoot."

Well, well and again well, well. Have you heard; do you know—that Richard Tauber, the tenor, is to *conduct* the Oberon overture and one of his own orchestral compositions at the General Motors Radio concert on December 12? Of minor importance is, of course, the news that he will sing on the same program.

You may not have heard it before, but Tauber is supremely versatile in many ways. Though now he warbles, he used to be an opera conductor, is still a darned good pianist, and has written several operettas.

* * *

Gazing at the ornate tapestry on the stage of Town Hall the other night, I was reminded of the problem Ernest McChesney is trying to solve. Somebody told me recently that this young American tenor cannot make up his mind to offer himself on the platform to the New York critical press or not. "It isn't," this chap heard him say, "that I don't want to have a New York recital. It's only that darned tapestry. You see, there are two types of Town Hall concerts—those with the curtains drawn, and those with the Gobelin displayed in all its mellow glory. Shall I give a recital with or without the tapestry? Until I decide this question, I am sleepless."

* * *

Vandy Cape, the singing satirist, and her tennis-playing husband, Merrill Hall, house-warmed their new Manhattan abode with Elsie Joseph, Nan Joseph, Elsie's husband, the Earle Lewises, the Gene Lockharts, Queena Mario, Thelma Votipka, Sigmund Spaeth and other friends on Election Day. Vandy capered about, sang a bit and talked a lot and everybody had an uproarious time.

* * *

One bright morning recently a lady friend inveigled me into going to the first of a series of morning musical lectures in the stately and aristocratic precincts of the Junior League Clubhouse. I was completely out of my aural sphere, for there was only one other trousered human in the audience—and that, believe it or not, was Freddie Schang.

On the decorative platform were two eminent worldlings of the melody profession, to wit—Olin Downes, Ye Music Scribe of the New York Times, and Harold Bauer, Ye Pianist of Pianists. These gentlemen were presenting for the intelligentsia of the social orb a discourse entitled Humor and Characterization in Music. First, Olin himself told anecdotes about Handel and pointed out humorous details of that composer's Harmonious Blacksmith. Whether it was the shining feminine faces of his audience or the early morning light, Olin got to stuttering, corrected himself occasionally and even referred to the London Times as the New York Times. Once the audience giggled when he spoke of the "harmonium" bellows-blower. Having outlined what Mr. Bauer would interpret musically, that gentleman sat himself down at the keyboard and played the air and variations in his accustomed polished manner.

So on through Johann Kuhnau's sonata, David and Goliath, in which Kuhnau received the appellation of Bach by Mr. Downes, but in which Mr. Bauer made no mistakes, and the first movement of the Schumann fantasie (No. 17). There were more pieces and more comments on the program but by that time I was getting hungry and I couldn't keep my mind on things. So, sneaking cautiously between Spanish veils, mink coats and country tweeds, I exited—if you know what I mean.

* * *

Ducking in and out of the neighborhood restaurants to see what musicians were able to buy food for their tummies during the past two weeks, I have found scanty news for my chronicles to you. However, I did spy John Barbirolli, Leonard Liebling, Lady Bain and her daughter Marjorie Noble with two other guests who looked vaguely familiar at the Round Room, and not long ago saw César Saerchinger entering The Lambs with a hungry look in his eye.

Yesterday I spotted Fritz Fall and an agreeable companion at a table in The Buckingham and not far distant Eddy Brown and Roy Harris eating methodically while they discussed erudite problems.

* * *

While on the subject of food, I succeeded once more in sneaking into the free luncheon that the ASCAP annually offers its members in the Hotel Astor. Among the "four hundred" gorging I identified the following eminent visages, even with their mouths full. If you don't mind conceit—and I know you don't, being such supremely egotistical humans yourselves—let me tell you it's no easy matter to recognize Walter Fischer chewing bread; George Fischer lifting a bit of mutton chop to his maw; Claude Warford sipping from a glass; Mrs. Ethelbert Nevin chasing peas around a plate; Eric von der Goltz swigging a glass of beer; John Tasker Howard immersed in a demi-tasse; Lazare Saminsky industriously buttering a roll: Ralph Grosvenor lighting a cigarette; James MacDermid eating potatoes; A. Walter Kramer spooning ice cream; and Gene Buck trying to make a speech of welcome while Clara Edwards, Rhea Silberta, Frank La Forge, Sigmund Spaeth, Bernard Hamblen, Eastwood Lane, Lily Strickland and other creative creatures whispered, coughed, sneezed, clinked spoons in coffee cups and filled water glasses.

(Cartoon by Bo Brown.)

"WHO'S RESPONSIBLE FOR THIS NEEDLE POINT?"

Foreign News in Brief

Ronald Resigns as Guildhall School Head

LONDON.—Sir Landon Ronald, conductor, composer and for twenty-seven years principal of the Guildhall School of Music, has announced his retirement. Sir Landon is sixty-four years old.

K. W.

Second Prague International Congress

PRAGUE. — The Second International Congress of the Society for Musical Education will be held here at Eastertide, 1939.

L. K.

Wagner Memorialized in Meudon

MEUDON, FRANCE.—During a fête given October 9 by the Comité des Amis de Meudon at the Chateau de Bellevue, a plaque was placed on the house situated at 27 rue du Chateau, where Wagner lived while composing The Flying Dutchman. Following the ceremony, a concert of Wagnerian works was held at the Chateau.

New Liszt Portrait

NICE.—A portrait of Liszt by Winterhalter was recently discovered here. The painting (formerly belonging to Princess Wittgenstein) is considered one of the finest of Liszt. It had been lost for many years and its reappearance completes the splendid collection now in Weimar.

Halle's Handel House

HALLE (Germany).—The city of Halle, having acquired the house in which Handel was born, is converting the building into a Handel Museum.

Lyric Car of Thespis Ends Tour

FLORENCE.—Italy's Lyric Car of Thespis concluded its 1937 season at Rieti with Verdi's Aida. In little more than two months the touring operatic vehicle, travelling with full stage and scenic and technical equipment, auditorium, orchestra, performers, and all that constitutes a fine grand opera company, gave seventy-five performances at which it is calculated that 400,000 paying spectators were present.

D. N. L.

Martial Music

OSTEND.—Special interest was evoked by the performance at the Casino-Kursaal of Oiseaux de Nuit, a symphonic poem by Francis de Bourguignon, Belgian composer. The work was conducted by Albert Wolff, of Paris, and the composer, who was in the audience, was accorded an ovation. Oiseaux de Nuit, which is one of the most discussed compositions in modern Belgian music, is a now realistic, now poetical description of a nocturnal bombardment, in the course of which the composer discloses himself not only as a finished technician but also a master of sonority and emotional effect.

I. S.

Belgium Shines

PARIS.—The excellent orchestra of the Belgian National Radio Institute gave two concerts in the Belgian Building, at the Exposition, Franz André and Désiré Defauw conducting. The former interpreted works by Flemish and French musicians, the latter compositions by Walloon and French writers.

I. S.

Ann Arbor Greets Rachmaninoff and Dupré

ANN ARBOR, MICH.—This community has been favored lately by a number of organ recitals. These included programs by Palmer Christian and E. W. Doty. Hill Auditorium was thronged for that given by Marcel Dupré, assisted by Marguerite Dupré at the piano.

The first concert in the Choral Union Series was given by Sergei Rachmaninoff on October 27. This was his fifth appearance in this series when he offered a program divided into the familiar and the unfamiliar.

A. McL. T.

Goldman March Title Chosen in Contest

Happy-Go-Lucky is the winning title for the new march written by Edwin Franko Goldman. More than 200 titles were submitted and Mrs. Ruth G. R. Nadel suggested the chosen name.

Mahler Batons Italian Operatic List

Fritz Mahler conducted the Federal Opera Chorus and Greenwich Orchestra in an all-Italian operatic program at the Federal Music Theatre, New York, on October 22. He will also lecture for the Richard Wagner Society of New York on Opera of Today.

Walter Mills Sings in New England Cities

Walter Mills, baritone, gave five Maine concerts on October 27, Wiscassett; 28, Camden; 29, Millinocket; November 1, Bangor (soloist with the Bangor Symphony Orchestra); 2, Belfast. All but the Bangor concert were joint recitals with Muriel Gould, soprano. On November 9 the baritone was heard in Jordan Hall, Boston; November 16 he gives his New York Town Hall recital.

Kneisel-Alden-Turner Trio to Tour

Middle West and Southern cities are to be visited by the Kneisel-Alden-Turner Trio beginning on January 3 in Dubois, Pa., and finishing March 3 at Ottawa, Can. The trio also broadcasts on NBC and CBS networks. Frank Kneisel, violinist of the group, is teaching at the Academy of Allied Arts, New York. A competition for a violin scholarship with Mr. Kneisel held October 23 was won by Julius Sangor.

MUSICALES

Mannes School Series Begun by New York Trio

The first of six chamber music evenings was presented on November 5 at the David Mannes Music School, New York, by the New York Trio (Carl Friedberg, piano; Daniil Karpilowsky, violin; and Felix Salmond, cello). The distinguished soloists blended their art in the Brahms trio in C major (op. 87), Beethoven's sonata for piano and violin (op. 24); and in the Forellen quintet for piano, violin, viola, cello and contrabass they were joined by Lillian Fuchs, viola, and M. Tiven, contrabass. R. A.

* * *

Criterion Program

Amparo Iturbi, pianist, and Ossy Renardy, violinist, were heard in the Criterion Musicale (Mrs. Leonard Hill, president) at the Hotel Plaza on November 5. With Leo Taubman at the piano, Miss Iturbi gave Haydn's sonata in D major and numbers by Fauré, Liszt, Albeniz, Granados and de Falla. Her playing excelled in virtuosity and musical appeal, particularly in the Spanish music. Mr. Renardy performed the Paganini concerto in D major, and shorter items by Handel-Flesch, Tartini-Kreisler, Chaminade-Kreisler and Sarasate, revealing much technical ability. Mr. Taubman's accompaniments were able and musicianly.

R. K.

* * *

A. W. A. Musicale

A varied program of songs with operatic selections prevailing, duets and a group of piano numbers was given in the American Woman's Association Auditorium, New York, on November 4 by Grace Panvini, coloratura soprano, Conrad Mayo, baritone, and Eugene Helmer, pianist. Miss Panvini has a voice of unusual range, even in all registers, resonant and musical in quality, and particularly evident in David's aria from La Perle du Bresil. Mr. Mayo's singing was notable for excellent diction and interpretative style, disclosed particularly in the Pagliacci prologue. Mr. Helmer capably played works by Bach, Chopin and Falla, also supporting the singers.

* * * G. S.

Dorothea Lawrence at Columbia

At a song recital in the McMillin Theatre, Columbia University, by Dorothea Lawrence on November 5, this artistic singer offered classics that showed spontaneity and agile technic, and three French songs by Massenet, Paladilhe and Vidal that displayed brilliant high tones. The tango-lilt of Mirame Asi (Fuentes) and Spanish songs by Huarte and Penella brought the singer much applause and two encores. Ah, fors e lui (Verdi) also had animation. Stuart Ross at the piano supplied inimitable support. F. W. R.

* * *

Carlos Francis Newman Organ Recital

St. Martin's P. E. Church, Harlem, held an attentive audience on October 27 for an organ recital by Carlos Francis Newman, A. T. C. L., and dean of the Staten Island Chapter of the American Guild of Organists. Well-built climaxes in Mendelssohn's first sonata and Franck's chorale in A minor; fluent pedal technic in Bach's toccata in F characterized his playing. Greater attention to detail of expression will doubtless develop his interpretations. The Junior Choir of the church, under T. R. Knight, organist, sang with clear tone and enunciation.

F. W. R.

New English Singers Start Tour

The New English Singers of London opened a coast-to-coast tour on November 8. They give Christmas carol concerts in New York at Town Hall, December 12 and 19.

BOWS AS SANTUZZA

FRIEDA VOLKERT,

artist pupil of Leon Carson, made her operatic debut in New York on October 24 as Santuzza in Cavalleria Rusticana.

I SEE THAT

Mr. and Mrs. Pierre Monteux were among the passengers of the SS. Normandie, arriving in New York on November 8.

* * *

Helen McGraw, pianist, gave a recital at the University of North Carolina, Chapel Hill, N. C., in November, her seventh annual appearance there.

* * *

Glauco d'Attilli, pupil of Maria Carreras, makes his piano debutant recital at Town Hall, New York, on November 16.

* * *

Frank Bishop, returning to New York after a European concert tour, gave a program on the Queen Mary with Richard Tauber. The pianist gives his New York recital at Town Hall November 21.

* * *

Musical programs at the Women's Faculty Club of Columbia University, New York, are arranged by Edwin Hughes. On November 1, Philip Heffner, pianist, appeared.

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Augusta Cottlow, pianist, and her husband, Edgar Gerst, have removed from Tivoli, N. Y., for residence in New York City. Miss Cottlow continues teaching and playing concerts in the metropolis.

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Hazel Gruppe, pianist, returned from Hollywood, is holding piano master classes and teaching privately at her New York studio.

* * *

Henry Harris, member of the faculty of the Philadelphia Conservatory of Music, gives a piano recital in the Ethical Society Auditorium, Philadelphia, on November 29.

* * *

The New Jersey Symphony Orchestra (Rene Pollain, conductor) will give concerts at the Orange (N. J.) High School on December 13, and the Mount Hebron Junior High School, Montclair, N. J., December 14, with Jose Iturbi, guest artist.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Monday, November 15

National Orchestral Association, Carnegie Hall (E)
Louis Shenk, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, November 16

Zimbalist, violinist, Carnegie Hall (E)
Glauco d'Attilli, pianist, Town Hall (A)
Walter Mills, baritone, Town Hall (E)

Wednesday, November 17

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Michael Strange, lyric and dramatic selections, Town Hall (E)

Thursday, November 18

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 19

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Cambrian Male Choir of Cleveland, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

Saturday, November 20

Philharmonic Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Gerald Tracy, pianist, Town Hall (A)
Hortense Monath, pianist, Town Hall (E)

Sunday, November 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Nadia Reisenberg pianist, Town Hall (A)
New Friends of Music (Kreiner Quartet, members Boston Symphony Orchestra, Friedrich Schorr, baritone), Town Hall (5:30 p.m.)
Frank Bishop, pianist, Town Hall (E)

Monday, November 22

Philharmonic-Symphony Society pension fund concert, Carnegie Hall (E)
Constance Hejda, mezzo-soprano, Town Hall (A)
Genia Robinor and Louis Bailly, piano and viola, Town Hall (E)

Tuesday, November 23

Philadelphia Orchestra, Carnegie Hall (E)
Selma Kramer, pianist, Town Hall (E)

Wednesday, November 24

Bedaar Djelal, violinist, Town Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Yoichi Hiraoka, xylophonist, Town Hall (E)

Thursday, November 25

Philharmonic-Symphony Society, Carnegie Hall (E)
Charles Everett, tenor, Town Hall (A)

Friday, November 26

Philharmonic-Symphony Society, Carnegie Hall (A)
Don Cossack Russian Male Choir, Carnegie Hall (E)
Henri Deering, pianist, Town Hall (E)

Saturday, November 27

Rachmaninoff, pianist, Carnegie Hall (A)
Trade Union Music Festival, Carnegie Hall (E)
Edward Steuermann, pianist, Town Hall (E)

Sunday, November 28

Philharmonic-Symphony Society, Carnegie Hall (A)
Balbina Brainina, pianist, Town Hall (A)
New Friends of Music (Stradivarius Quartet, Leonard Shure, pianist), Town Hall (5:30 p.m.)
John Dembeck, violinist, Town Hall (E)

Monday, November 29

Edward Bredshall, pianist, Town Hall (A)

Tuesday, November 30

New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, December 1

Jascha Heifetz, violinist, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Walter Gieseking, pianist, Town Hall (E)

Thursday, December 2

Philharmonic-Symphony Society, Carnegie Hall (E)
Ralph Lawton, pianist, Town Hall (A)

Friday, December 3

Philharmonic-Symphony Society, Carnegie Hall (A)
William Fleming, pianist, Carnegie Hall (E)
Eleanor Steele, soprano, and Hall Clovis, tenor, Town Hall (E)

Saturday, December 4

Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Sergei Radamsky, tenor, Town Hall (A)
Tessa Bloom, pianist, Town Hall (E)

Sunday, December 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Emile Baume, pianist, Town Hall (A)
New Friends of Music (Musical Art Quartet and Mischa Levitzki, pianist) Town Hall (5:30 p.m.)
Beveridge Webster, pianist, Town Hall (E)
Lorenza Jordan Cole, pianist, Steinway Hall (A)

Monday, December 6

Yehudi Menuhin, violinist, Carnegie Hall (E)
Ida Beck and Andrew Haigh, two-piano recital, Town Hall (A)

Tuesday, December 7

Kirsten Flagstad, soprano, Carnegie Hall (E)
Concert of Chamber Music (auspices the Teachers Guild Associates), Town Hall (E)
Jean Redd, pianist, and Attilio Ruffo, baritone, Steinway Hall (E)

Wednesday, December 8

Rosalyn Tureck, pianist, Town Hall (A)
Maria Carreras, pianist, Town Hall (E)

Thursday, December 9

Philharmonic-Symphony Society, Carnegie Hall (E)
Jeanne Gautier, violinist, Town Hall (A)
Harold Berkley, violinist, and Marion Berkley, pianist, Steinway Hall (E)

Friday, December 10

Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Dushkin, violinist, Carnegie Hall (E)
Anne Mundy, pianist, Town Hall (E)

Saturday, December 11

Wagnerian Festival Singers and Rochester Philharmonic Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 12

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
New Friends of Music (Kolisch Quartet, Benno Rabinof, Frank Sheridan), Town Hall (5:30 p.m.)
Kerstin Thorborg, contralto, Town Hall (E)

Monday, December 13

National Orchestral Association, Carnegie Hall (E)
Robert Wallenborn, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 14

Philadelphia Orchestra, Carnegie Hall (E)
Ida Krehm, pianist, Town Hall (A)
Daniel Ericourt, pianist, Town Hall (E)

Wednesday, December 15

Down Town Glee Club, Town Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Shan-Kar and his Hindu Ballet, Town Hall (E)

Louise Gerard-Thiers' musicale on October 31 presented Alix Young Maruchess, player of the viola d'amore.

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Natalie Bodanya, soprano, is on a concert tour of the East and Middle West before rejoining the Metropolitan Opera.

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Hazel Griggs, pianist, broadcasts half-hour programs, over WQXR on Fridays.

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Mme. R. L. Puel, after an extended period of teaching in Paris and on the Riviera, has returned to New York to resume lessons in French diction and interpretation of French songs.

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Marjorie McClung, soprano, who made recent appearances in Grand Rapids, Mich., and Buffalo, N. Y., is soloist in a Brooklyn church and for a synagogue in New York.

* * *

Fritz Kitzinger continues as coach and accompanist for Cigna, Rethberg, Swarthout, Wettergren, Pauly, Pinza, Kullmann and others.

* * *

Kate S. Chittenden began her Normal Classes for Performers and Listeners on November 5.

* * *

The New Friends of Music have billed for their December 12 program (Town Hall, New York), Frank Sheridan, pianist, Benno Rabinof, violinist, and the Kolisch String Quartet.

(*Continued on page 32*)

Third German Festival Held In Czech Industrial Center

Vocal Groups in Varied Programs—Parade of 15,000 Singing Choristers—Czech Composer's Mass Performed

REICHENBERG.—The third Festival of the Sudeto-German Choral Societies drew crowds to Reichenberg, one of the important industrial towns in the German district of Czecho-Slovakia. Outstanding on the inaugural program were a monster chorus by Haitzer, parts of Haydn's Creation, and Handel's Messiah, and folksongs of the Erzgebirge and Elbe Valley.

PROCESSION OF 15,000 SINGERS

The big event of the next day, and climax of all the outdoor performances, was a procession of 15,000 singers who passed, with song and chime, through the town. Bare-headed thousands upon thousands sang Mozart's Bundeslied and Kaun's Heimgebet, conducted by Generalmusikdirektor Manzer (Carlsbad) from the Town Hall balcony.

GALA CONCERTS

Deeply impressive were the interpretations of the Nordgau Choir (under Franz Steffen), the abilities of the Jeschken-Iser-Gau-Choir (under Hugo Jurisch), Kämpfert's Swabian Rhapsody (Theatre Orchestra under Manzer), and the Schubert Union from Brünn, who, directed by Willy Peschke, demonstrated fine dynamic control. The Men's Choral Society and the Female Singing Club, both from Brünn, sang Schubert, Bruckner, Thuille and Wolf with rare beauty of tone and musicianship, conductor Hawran sharing the honors of the remarkable evening.

The Men's Choral Societies from Olmütz and Sternberg, directed by Josef Heidegger and Fritz Krauss, respectively, also delighted, their programs containing little-known composers of local importance. The Choral Associations from Warnsdorf, under Franz Steffens, rose to such heights they had to give many repeats.

OLD-TIME MUSIC AND NOVELTIES

Pre-classic works were presented by the Jurisch Singing-School for Children, and the Gablonz German Choral Society and the Madrigal Choir, works by Jacob Arcadelt (about 1514-1557), Heinrich Schütz (1585-1672), Heinrich Isaac (1450-1517), Old German folk-tunes and nursery rhymes being warmly applauded.

The Prague German University choir, entitled The Bards, led by Karl Riess, introduced new works for male ensemble by the Reich-German composers Schüler, Schelb, Gerster and Weber, as well as numbers by the native musicians Walter Hensel, Johannes Bammer, Eduard Ullrich and Karl Paul.

SPIRITUAL WORKS

The principal item of the ecclesiastic programs was a Second Mass, by Josef Czech, native composer. The work, in five movements, is based on the bell-motive from Wagner's Parsifal, and is so gratefully written for orchestra, soloists, and chorus, it were strange if it did not become well known. Under Pochmann, the Theatre Orchestra and soloists Grete Rieger-Miksch, Elise Pöschl, Helmut Hiebel, Rudolf Siebeneicher and Willi Wallesch, made the performance meritorious.

Another erudite composition of this sort was Die Deutsche Vesper by Josef Haas, the work displaying contrapuntal knowledge of high order. The Reichenberg Teachers' Mixed Choir sang it commendably. Eduard Proksch conducted. Grete Zenker-Nadelfest, Josef Tschorner, Fritz Olbricht and Anton Keil aided greatly in pleasing the packed house.

GERTH-WOLFGANG BARUCH.

I SEE THAT

(*Continued from page* 31)

To a Madonna in Carrara Marble, chorus for women's voices by Charles Repper, words by Sister Mariella, was sung by the Notre Dame College Choral Club, Cleveland, under Janet Watta Engel Fried.

* * *

Nashville, Tenn., heard Richard Crooks in recital on October 22; 26, Atlanta, Ga.; November 1, the tenor made his first broadcast of the season on the Firestone Hour; 5 and 6, was soloist with the Cincinnati Symphony Orchestra.

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Emile Baume, French pianist, is on a tour for Community Concerts and giving recitals in Montreal and Ottawa; his New York recital is at Town Hall, December 5.

* * *

Natalie Bodanya's November appearances include: 3, Waterville, Me.; 5, Brattleboro, Vt.; 9, Glens Falls, N. Y.; 12, Stroudsburg, Pa.; 14, Lexington, Ky.; 15, Frederick, Md.

* * *

Among engagements on Guiomar Novaes' November schedule: 3, Norfolk, Va.; 5, Lexington, Ky.; 8, Chattanooga, Tenn.; 12, Waco, Tex.; 18, Cedar Rapids, Ia.

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After his return from Europe in January, Mischa Elman begins a transcontimental tour, including orchestral appearances with the New York Philharmonic, Cleveland, Duluth Civic and National symphony orchestras.

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Adelaide Gescheidt has resumed vocal teaching at her new studio in New York.

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The Criterion Society of New York presents Lucrezia Bori in December and Bidu Sayao in January.

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Jacques Jolas, pianist and professor of piano at Cornell College, Mount Vernon, Ia., is conducting a course in music appreciation.

* * *

Mary Flanner is organizing sight singing classes at the David Mannes Music School, New York.

* * *

Mana-Zucca, American composer, has left New York for Miami, Fla.

* * *

Musical freight carried to the United States by the SS. Ile de France, landing in New York on October 26, included Marjorie Lawrence, Andre Burdino and Ellen Dosia.

* * *

The Sinsheimer Quartet gave its first concert on November 3 at the Broadmoor Hotel, New York, Beatrice Burford, harpist, assisting artist.

* * *

Edith Mason sang for the Musicians Club of Women, Chicago, November 9; and, 11, in Saint Mary-of-the-Woods, Ind.

Bertha Marron King, national president of Mu Phi Epsilon, National Music Honor Sorority, inspects the western chapters and clubs from October 20 to November 30. The tour includes North Dakota, Washington, Oregon, California, Texas, Kansas, Missouri and Iowa.

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Pinky Mozanoff, pupil of Louise Lyon, gave a piano recital for the Society of Kentucky Women at the Waldorf-Astoria Hotel, New York, November 2.

* * *

Gari Shelton gave a program for the Scarsdale Women's Club at Scarsdale, N. Y., November 3, and is to appear at Short Hills, N. J., November 21.

* * *

The *andante* and *scherzo* movements of an unfinished suite by Ernest Carter will be played by the Stamford (Conn.) Symphony Orchestra, under Hugo Kortschak on November 29, its opening program.

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Dr. Henry F. Seibert gave a recital at Grace Lutheran Church, Teaneck, N. J., on October 3. He also has inaugurated a series of organ recitals at Holy Trinity Lutheran Church, New York, on November 7. November 14 he played at Congregational Church of Pelham, N. Y.

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Addi Prohaska, pianist, played at a dance recital by Ninta Sandre, at The Barbizon, New York, on October 26.

* * *

George W. Voelkel offered organ recitals at Emanuel Baptist Church, Brooklyn, N. Y., on November 1, 8 and 15.

* * *

Olive Bond, soprano, appeared in a recital at Salle Chopin, Paris, on October 28.

AT CATHEDRAL CONSOLE

PIETRO YON,

at the console of the organ in St. Patrick's Cathedral, New York, plays for three services each Sunday. On October 24 Mr. Yon played Joseph Haas' Mass for organ. (Mishkin photo.)

Callimahos in European Concerts

Lambros Demetrios Callimahos, Greek-American flutist, has given European concerts on October 25, in Tallinn, Esthonia; 27, Tartou, Esthonia; 29, Riga, Latvia; November 1 and 3, Warsaw; 5, Krakow; 9, Glasgow. From November 15 to December 5 he plays in Greece. Mr. Callimahos is to be heard in America on January 14 in Chicago; 20, Boston; 21, in Carnegie Hall, New York.

Montreal Stirred by Dancers' Art

Mordkin and Jooss Forces Appear in Two Series—Les Concerts Symphoniques Begin Year Under Pelletier—Massue in Recital

MONTREAL, CAN.—Appearing at the Monument National from September 30 to October 2, the Mordkin Russian Ballet opened our musical season. The Russian dancers attracted a numerous public to all the representations and were warmly greeted for their brilliant performances.

The Don Cossacks appeared at The Forum on October 5, and scored another triumph. The hall was packed by an enthusiastic audience that gave the Russian singers an ovation.

ORCHESTRA RESUMES

A capacity audience greeted Wilfrid Pelletier and his musicians at the first concert of the season given by Les Concerts Symphoniques which took place on October 15 at Plateau Hall. The program was unusually interesting, having the first performance here of Shostakovich's first symphony, which was given such a brilliant execution that at the end there was an ovation. The soloist of the evening, Jean-Marie Beaudet, assistant conductor of the association, was heard as pianist in Schumann's concerto. He gave an excellent reading of the work marked by a keen appreciation of musical values. Also heard were Beethoven's symphony No. 6 and Richard Strauss's Don Juan.

JOOSS DANCERS

The Jooss Ballet paid their second visit to Montreal on October 29, giving three representations in two days. They performed before large and enthusiastic audiences at His Majesty's Theatre and scored such a triumph in splendid pictures of choreography that they were recalled a dozen times.

Nicholas Massue, tenor of the Metropolitan Opera, gave his second concert in Montreal on October 18, at Plateau Hall. His voice is robust, warm and of a particularly fine quality which is used with purity of tone and delicacy of feeling. He also sings with an admirable diction in English and French as well as in Italian. His program was a heavy one but the tenor was obliged to add five extra numbers. Vittorio Trucco performed his duties as accompanist and pianist efficiently. J. H. G.

Eleanor Steele and Hall Clovis Again to Tour Europe

Concert Management Albert Morini, Paris, announces the fourth European tour of Eleanor Steele and Hall Clovis. Castelnuovo Tedesco has composed three Shakespearean duets for Miss Steele and Mr. Clovis, and will accompany them at their Florence concert.

Symphony Soloist and Recital Dates for Eugene List

Eugene List, American pianist, was soloist at the concert of the Harrisburg (Pa.) Symphony Orchestra on October 18, playing the Beethoven concerto (No. 2) in B flat under George King Raudenbush. Olga Samaroff-Stokowski, Mr. List's teacher, made a speech. On November 9 the young pianist gave a recital in Scranton, Pa.; 12, was soloist with the Detroit Symphony Orchestra in Saginaw, Mich.; 18, he plays in Nashville, Tenn.; 29, in Nashua, N. H.; and December 1 in Montreal. In April he is the soloist with the New York Philharmonic Orchestra (John Barbirolli conductor).

South Australian Metropolis Regaled with Musical Plenty

Schneevoigt Impresses as Conductor—Lotte Lehmann Has Capacity Audiences—Moiseiwitsch and Ballet Russe Reap Applause

ADELAIDE (AUSTRALIA). — One can scarcely recall a year when such a galaxy of wonderful concerts has brightened our musical firmament; the strong reinforcement of public interest in all events at present has been due to the policy of the Australian Broadcasting Commission in presenting a parade of overseas artists during the entire season. Georg Schneevoigt, who has created a deep impression throughout the Commonwealth, conducted the Adelaide Symphony Orchestra at two crowded Town Hall concerts. Schneevoigt scored what was undoubtedly the best success ever accorded a conductor in these parts. Essie Ackland, the Australian contralto, sang two excerpts from Bach's Christmas Oratorio at the first concert with expressiveness.

The soloist at the second performance was the Adelaide pianist, Spruhan Kennedy, associated with the orchestra in Rimsky-Korsakoff Piano Concerto. He received prolonged applause. Both concerts were under the direction of the Australian Broadcasting Commission.

NATIVE SINGER IN RECITALS

Essie Ackland, the Australian contralto, after twelve years in England, has returned home for a brief Commonwealth tour, sponsored by the Australian Broadcasting Commission. She appeared at Town Hall in two recitals. Her limpid voice was heard in works by Respighi, Jensen, Somervell, Bantock, Scarlatti, Tschaikowsky and English composers. Lambert did the accompaniments superbly, but his solos conveyed finesse and brilliance. The other associate artist was Ernest Llewellyn, young Australian violinist, who created an excellent impression with his several performances.

LOTTE LEHMANN TRIUMPHS

At the third A.B.C. Celebrity Concert, the attraction was Lotte Lehmann. She enthralled the sold out houses when she sang here. The enthusiasm was so great that although extra seats were placed on the stage to take the overflow, hundreds were turned away and a third recital was given in West's Olympia. In her presentations of Lieder and operatic arias, she often touched the point of absolute perfection. Undoubtedly her programs and performances are among the best ever presented in Australian halls. In addition to his exquisitely poetical accompaniments, Paul Ulanovosky played soli.

MOISEIWITSCH RETURNS

Presented by J. & N. Tait, Benno Moiseiwitsch opened his Adelaide season in Town Hall; this is the fifth time that he has toured Australia and he was warmly welcomed by his many admirers. His playing still reveals finger-magic, grace and poesy.

VISITING BALLET SCORES

Col. W. de Basil's Ballet Russe opened a series of eleven performances at the Theatre Royal and a brilliant capacity audience gave welcome to this popular company. Every house was packed, enthusiasm ran high, long ovations were given the ballet and its conductors. Opening its Australian tour nine months ago, the ballet has given 300 Australian performances and we have been promised a return visit next year.

POPULAR EVENT

We heard the Broadcasting Commission's Adelaide Concert Orchestra in a "popular" concert at Town Hall. Wm. R. Cade conducted. The program was planned to appeal to "the man in the street" but the attendance was poor. The soloist in the Liszt E flat concerto was the twenty-year-old pianist Vina Barnden, whose brilliance has already placed her in the front rank of Australian pianists. Silvia Benita sang Il Baccio (Arditi), and Carnival of Venice (Benedict), accompanied by the orchestra.

Another July event at Town Hall was the performance of Mendelssohn's Elijah given by the Adelaide Choral Society accompanied by the Unley Orchestra and the organ.

CONSERVATORIUM ACTIVITIES

The South Hall of the University Conservatorium was well filled at the recitals by the Elder String Quartet—Arved Kurtz, Sylvia Whitington, Kathleen Megan and Harold Parsons. Many new works were presented during the season of five concerts, and artists other than the staff members were heard.

There have been two concerts by students in the Elder Hall; organ solos, chamber music and performances by vocalists and instrumentalists filled the programs.

So much for what we have just enjoyed and now close on the heels of it all we are to have the Budapest Quartet, Huberman, Schneevoigt (in return season), Arthur Rubinstein, Comedy Harmonists, Edmund Kurtz, and the orchestra under guest conductors.

CYNTHIA HENDRICKSON.

Tabuteau Honored by French Government

PHILADELPHIA.—Marcel Tabuteau, solo oboe player of the Philadelphia Orchestra, received the Order of the Chevalier de la Legion d'Honneur on October 15. Officiating on behalf of the French Government was M. de Verneuil, French Consul in Philadelphia. The medal and diploma given Mr. Tabuteau invests him with the highest honor the French Government can confer.

Mr. Tabuteau, a graduate of the Paris Conservatory, has been connected with the Curtis Institute of Music since 1925 as head of the department of woodwind ensemble and instructor in oboe. He directs the annual concert of woodwind ensemble given in Casimir Hall and supervises concerts given by this ensemble. His pupils from the Curtis Institute of Music have won prominence. John Minsker, English horn player, is a member of the Philadelphia Orchestra; Robert Bloom is first oboe in the new NBC orchestra; Harold Gomberg is first oboe with the National Symphony Orchestra; Rhadames Angelucci plays oboe with the Minneapolis Symphony Orchestra; the first oboe with the new Pittsburgh Symphony Orchestra is Harry Shulman; and William Kosinski is in the same organization, playing oboe and English horn.

FOR TOWN HALL

CHARLES EVERETT,
tenor, gives a New York recital at Town Hall on November 25. Last season he offered a program of Negro compositions at the Concert League Hall.

League for Political Discussion to Hear Music Lectures

Olga Samaroff-Stokowski and Marcia Davenport are speakers for the League for Political Education in its current season at Town Hall, New York. The inclusion of music as a separate topic for discussion under the League auspices, is an innovation. Miss Davenport lectures on December 17; February 11, Mme. Samaroff speaks on Music as a Social Force.

Lyric Drama Appeals In Providence

Visiting Company Gives Autumn Series —Boston Orchestra Brings a Novelty —Other Ensemble and Solo Events

PROVIDENCE, R. I.—The New York Grand Opera Company opened the musical season in Providence by presenting in the Metropolitan Theatre, performances of La Traviata, Carmen, Rigoletto, Cavalleria Rusticana and Pagliacci. This opera company had several soloists of marked ability and a chorus that was exceptional. The costumes were fresh and colorful and the scenery adequate.

Prolonged applause greeted Serge Koussevitzky and the Boston Symphony Orchestra at the first concert of this season's series in the Metropolitan Theatre. Besides the Beethoven Eroica Symphony, which was given a magnificent interpretation, the program contained the new suite Lieutenant Kije by Prokofieff and Till Eulenspiegel's Merry Pranks by Strauss.

Camille Girouard, baritone of Boston, gave a song recital for the Chopin Club in Froebel Hall, with Alice Reilly as accompanist. The program of French, German, Russian and English songs was greatly enjoyed by a large audience.

The Musical Art Quartet, assisted by Frank Sheridan, pianist, and other soloists were heard at the School of Design in works of the masters from Corelli, Vivaldi and Bach to Miaskovsky, Honegger and Tansman. This has been a rare treat and outstanding among the concerts of the autumn.

The Rhode Island Concert Orchestra under the auspices of the Rhode Island State Federation gave a program of music at The Anchorage in Warren, in which were heard a suite for Strings by David Stackhouse, a Providence musician; a Night Piece for flute (Arthur Foote) and Remembrance (Leorich Lewis), Fletcher Professor of Music at Tufts College.

The New England Grand Opera Company with a cast which included Emma Beldan, soprano of Newport, a chorus of sixty trained local singers and an orchestra of forty-five gave La Boheme in the Metropolitan Theatre. Danilo Sciotti conducted. B. N. D.

Schönberg Lectures in Denver

Art Museum Sponsors Cycle of Modern Works by Kolisch Group—Orchestra Begins Ministrations

DENVER, COLO.—The local music season was ushered in impressively with three concerts by the Kolisch Quartet under the auspices of the Denver Art Museum. The quartet was heard on three successive evenings in works by Arnold Schönberg and disciples. An illuminating lecture by the master illustrated with excerpts from his works, preceded the concerts. There was keen interest and appreciation of the rather novel musical fare.

The Denver Pro Musica chapter started its season with a presentation of Angna Enters in her compositions in dance form which was greatly enjoyed by an appreciative audience.

The Civic Symphony Orchestra (Horace Tureman, conductor) opened its new season with Brahms' Tragic Overture, other orchestral numbers being Respighi's The Fountain of Rome and Wagner's Emperor March. Jan Cherniavsky was the assisting soloist with the Schumann piano concerto. Being highly acclaimed, he added three extra numbers.

Kenneth Hieber, young Denver pianist, was presented by his teacher Gustav Schoettle in a program consisting of works by Beethoven, Chopin, Debussy, MacDowell, Grieg and Lecuna. G. S.

MENTOR OF FILM ARTIST

FLORENCE LEE HOLTZMAN,
voice teacher of Hollywood. Alice Mock, soprano of opera and concert, whose entire vocal training has been with Mme. Holtzman, has been engaged by M-G-M to sing in the forthcoming picture, The Four Marys.

Helen Norfleet School Reopened in New York

The Helen Norfleet School, New York, opened on October 5, enrolling girls from Texas, Illinois, Connecticut and New York. The Norfleet Trio returned to New York in September from Peterboro, N. H., where they conduct the Norfleet Trio Camp for Girls. The trio gave their usual summer series of eight Sunday afternoon concerts at the camp. The second volume of Vermont Folk Songs with piano accompaniments by Helen Norfleet is being published.

Los Angeles Overflows Hall When Menuhin Returns to Stage

Violinist Repeats Triumphs of Past on Emergence from Retirement—Lohengrin's Swan Moves to WPA Tempo—Pro-Musica Goes Dutch—Galli-Curci Does a Come-Back

LOS ANGELES.—Yehudi Menuhin, returning to the concert platform after an absence of two years, drew an overflow audience to the Philharmonic Auditorium October 19 for the first recital on the Behymer series. Enthusiasm ran high as the audience recalled the young violinist for bow after bow following each number. Five additional numbers were demanded by prolonged and insistent applause.

Quality of tone and intonation were thoroughly satisfying, though his work was marked by an emotionalism which at times detracted slightly from complete purity of tone. Some excesses in the matter of dynamic contrasts may be set down to youthful exuberance and will doubtless be smoothed away by time. The Mozart sonata (No. 32), the Bach sonata (No. 1) for violin alone, the Lalo F minor concerto, Szymanowski's Myth—Dryades and Pan, and the Rossini-Paganini Moses Fantasy were listed. Among the encores were Debussy's Girl with Flaxen Hair, Hora Staccato, the Schubert-Wilhelmj Ave Maria. Ferguson Webster contributed splendid cooperation at the piano.

LOHENGRIN STAGED BY WPA

The performance of Wagner's Lohengrin in the Philharmonic Auditorium October 26, showed the Federal Music Project Grand Opera unit to be progressing steadily. The production was excellent entertainment, and its enthusiastic reception by the largest audience of any of these operas so far, testified to the public interest and approval. Direction was of the best, production values admirable, chorus work good, and solo voices reasonably adequate. Gastone Usigli, the stage director and conductor, won ovations after both second and third acts.

Thomas Redican, in the title role, again demonstrated his superb natural tenor voice. Grace Omeron looked attractive as Elsa, singing with correct intonation, though her cool tones lacked the sympathy and appeal properly associated with the role. The best voice of the cast was that of Sten Englund, as King Henry, who revealed a well-handled bass of fine quality, wide range and full power. Merle Floyd, as the malevolent Ortrud, Raymond Williams, as Telramund, and Saul Silverman as the Herald, completed the cast.

PRO-MUSICA DUTCH PROGRAM

Music of the Netherlands was the theme selected by Pro-Musica for its first event in the Biltmore Music Room October 22. The outstanding works were those by B. Van Den Sigtenhorst-Meyer, who was represented by four songs and a sonatina for piano. The former were interpreted by Radiana Pazmor with her customary musicianship and interpretative finesse. Truly devotional in aspect, they presented an unusual psychological aspect welded to an individual musical idiom. Having read the Sonatina, I can declare it a much better work intrinsically than that which emerged from the labored and pedantic reading of Eduard Steuermann. Three songs by Jan Van Gilse held imaginative charm and were artistically rendered by Miss Pazmor in impeccable German. The same composer's Trio for flute, violin and viola, was given by Helen Little, Orline Burrow and Suzanne Petty. Alex Voormolen's Divertissement for cello and piano was definitely of the romantic era. A suite in E minor by Johann Schenk, also for cello, displayed the stately solemnity of the latter seventeenth century. Frits Gaillard was the soloist with Alida Gaillard accompanying. A piano sonatina by Henk Badings showed the influence of American popular music both in lilt and sentimentality. Margaretha van Loben Sels provided excellent accompaniment.

OPENS HOLLYWOOD STUDIO

JULIA BAL DE ZUNIGA
opened her new Hollywood studio on November 7 with a musicale given by two students, Betty Mergerlin and Betty Reed. Mme. de Zuniga also played piano Works.

Amelita Galli-Curci made a brave attempt at a concert comeback in the Philharmonic Auditorium November 3, under Behymer auspices. A packed house attested public interest, as did the sympathetic applause on the singer's entrance. But despite applause, and the readiness of many encores, the fact must be faced that Mme. Galli-Curci can no longer offer an audience a concert of her former vocally artistic scope. Homer Samuels accompanied her with a balanced poise which provided an unobtrusive background throughout. His solo group of a Schubert Minuetto, and Debussy's Reverie and Golliwogg's Cakewalk, was carefully polished. R. D. S.

Rambling Around

Soloists to appear with the Los Angeles Philharmonic Orchestra this season, under Otto Klemperer, conductor, include: Josef Hofmann and Artur Schnabel, pianists; Adolph Busch, Zlatko Balokovic and Nathan Milstein, violinists; Gaspar Cassado, cellist; Lotte Lehmann, soprano; Rose Bampton, mezzo-soprano; Charles Kullmann, tenor; and the Kolisch String Quartet. Concerts include twelve pairs, nine Saturday night events, four children's concerts, and ten out-of-town concerts at San Diego, Santa Barbara, Claremont and at the University of California at Los Angeles. All Los Angeles concerts will be played in the Philharmonic Auditorium.

* * *

Edith Knox, concert pianist and teacher of Los Angeles, presented her artist pupil, Katherine Starke, in a recital October

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25, playing Chopin, the Beethoven sonata (opus 26), modern works, and concluded with the Rimsky-Korsakoff concerto, with Miss Knox at the second piano.

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The Wake-Tipton Management, under Melina Wake, announces three recitals at the Los Angeles Biltmore Hotel: December 3, Mme. Lena Gastoni, soprano and Eloise Roessler, violinist; December 6, Rae Best, pianist; December 13, Clemence Gifford, contralto. Another series will be given at Pasadena.

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Robert Pollak, violinist and teacher of Hollywood, has organized the Robert Pollak String Quartet, with himself as first violin, George Kast, second violin, Abraham Weiss, viola, and Julius Tannenbaum, cello.

• • •

Bessie Fuhrer Erb, teacher and concertmistress of the Woman's Symphony Orchestra of Los Angeles, recently appeared with her quintet in honor of James Guthrie, the new conductor of this orchestra. A concert is announced for December by the Woman's Symphony Orchestra at the Philharmonic Auditorium. Henry Shahbaglian, artist pupil of Mrs. Erb, is to be honored at the International Woman's Club when The Woman's Symphony Orchestra will play.

• • •

Igor Gorin, radio, movie and concert baritone of Hollywood, appeared on October 28 at the Los Angeles Ambassador Hotel.

• • •

The MacDowell Club of Allied Arts of Los Angeles (Mrs. William Dellamore, president), gave a musicale on October 28 at the Friday Morning Club salon under Risser Patty. Artists were Homer Simmons, pianist; Walter Eyre, baritone; Helen Patterson, contralto; Ernest Charles, composer; and Fritz Smith, Lieder singer. Robert Black and John Hopper were accompanists.

• • •

The Cremation of Care, a symphonic poem for orchestra by Vernon Leftwich of Los Angeles, was premiered on November 10 by Gastone Usigli at the Federal Music Project Symphony concert at the Hollywood High Memorial Auditorium.

• • •

L. E. Behymer announces the Vienna Choir Boys for November 28, at the Los Angeles Philharmonic auditorium. Richard Tauber, tenor, makes his Los Angeles debut there on November 30. A debut recital of Reah Sadowski, pianist, occurs on November 22 at the Biltmore Hotel.

• • •

Grace Adams East, trumpet solo artist, appeared on October 10 at the International House, University of California at Berkeley; October 19 with Antonio de Grasse, violinist, and Frederic Soatman, at the San Francisco Palace Hotel; October 21 for the San Francisco Musical Club at the Community Playhouse; October 30 at Mt. Diablo Union, Concord; November 9 at the Novo Club of San Francisco; and the same day at the Western Women's Club of San Francisco.

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Virgean England Estes, pianist; Lillian Flickinger, soprano; and Alexander Zukovsky, violinist, offered a concert October 17 at Bannister Hall, Westwood Village.

• • •

Mrs. Cecil Frankel, president of the Los Angeles Friday Morning Club, sponsored four programs by children of the Los Angeles public schools. Mrs. John Nelson Hurtt is chairman of the music committee. Louis W. Curtis announces that the first program will be given November 16, with orchestra, chorus, soloist and operetta.

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Robert Allen, solo cellist of San Bernardino and Los Angeles, appeared on October 27 in a program at the Roosevelt School in San Bernardino.

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Baxter Rinquest, voice specialist of Hollywood, has been appointed director of the choir at the South Pasadena Methodist Church and member of the faculty of the Hollywood Y.M.C.A. On October 30 he was speaker at the Los Angeles County Institute at Alhambra. Marcia Rinquest, mezzo-contralto, appeared in two programs on November 4, with John Hopper, pianist, at Long Beach. C. D. K.

Cadman's Dark Dancers Cavort in Birmingham

Composer Plays Piano Part in His Work —Rethberg, Pinza and Rosalyn Tureck Recital-Givers

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor, and Ottokar Cadek, concertmaster) inaugurated its sixth season in a brilliant manner on November 2, before an enthusiastic audience that filled Phillips Auditorium to capacity. Each season since the orchestra was organized improvement has been noted, but it was marked at this initial performance both in tone quality and accuracy of ensemble.

The program featured Charles Wakefield Cadman and his Dark Dancers of the Mardi Gras, the work being enthusiastically acclaimed by the audience, as was Mr. Cadman. Another of Cadman's compositions, his American String Suite, was included on the program and well received. Goldmark's Sakuntala Overture was the orchestra's first offering. The second half of the program was filled with an admirable performance of Tschaikowsky's Pathetique symphony.

The Birmingham Music Club opened its concert season with a brilliant offering by Elisabeth Rethberg and Ezio Pinza. Both artists were in admirable voice and their program aroused the hearty approval of a capacity audience. It was a beautiful recital sung with consummate art. Mr. Pinza immediately won the favor of his audience with a Mozar aria from The Magic Flute. He again scored warmly with Mephistopheles' Serenade, and an aria from Simon Boccanegra. Miss Rethberg sang German Lieder adorably, and the two artists' perfect interpretation of the Swallow Duet (Mignon) aroused the audience to an ovation. They were recalled many times.

The Birmingham Music Club presented Rosalyn Tureck, pianist, winner of the National Federation of Music Clubs' contest in matinee recital. A large audience attested its approval of Miss Tureck's gifts by hearty applause and many recalls. Her program was versatile, ranging from Beethoven to Stravinsky.

The Birmingham College of Music (Guy Allen, director) presented pupils from the classes of Katherine Tierce, Mrs. W. C. Vail and Elizabeth Wingo. A. G.

Lehmann and Kreisler in St. Louis Presentations

ST. LOUIS, MO.—The local music season was ushered in on October 23 with Lotte Lehmann appearing in song recital, inaugurating the Principia Concert and Lecture Course. Howard Hall was filled with an audience that evinced keen interest and enjoyment in the spendid art of this singer. By the time Mme. Lehmann's generous program together with her many encores was finally brought to a close, we had been regaled with six operatic arias, German Lieder and songs in Italian, French and English. The singing was magnificent—dramatic fervor, beautiful interpretations and finished artistry marking each of the offerings. Erno Balogh contributed a solo group in addition to his impeccable accompaniments.

Fritz Kreisler and his piano co-partner, Carl Lamson, enthralled a large gathering at the Municipal Opera House on October 31, the recital being under the direction of Alma Cueny. O. C.

N. J. Federation of Music Clubs Has Conference

The New Jersey Federation of Music Clubs (Gertrude H. Hale, president), held a conference on November 6 at the Presbyterian Church, Hadden Heights. Reports of presidents and chairmen of music clubs were offered. The morning included assembly singing led by Patience R. Ludlam, addresses by Helen Wyeth Pierce and Gertrude H. Hale and a forum directed by Prof. John Earle Newton. In the afternoon a musical program was presented by the hostess club, Treble Clef Club of Hadden Heights. The speaker was Mrs. John McClure Chase, president of the New York State Federation of Music Clubs. Topics for discussion were the spring conference in Newark, and endowment fund for scholarships for young students, the choral festivals to be held in North and South Jersey next spring, Music Week program, and the convention in Atlantic City in April.

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Opera's Inaugural Feature Of Chicago's Fall Weeks

(Continued from page 7)

Freda Draper, making her debut as Kate Pinkerton, delivered her phrases tellingly.

BURDINO AND DOSIA IN MANON

One of the interesting bills of the week was Manon, serving as the debut of three important members of the company—Elen Dosia, Andre Burdino and John Brownlee. Dosia's Manon bears the stamp of the Paris Opéra-Comique; likewise the Des Grieux of Burdino reflects the French school at its best. The Australian baritone, Brownlee, could be classified as a Frenchman, for his diction left nothing to be desired and his *bonhommie* had finesse instead of vulgarity. Louis Hasselmans directed with authority a score which glowed under his brilliant treatment.

Other highlights of the week were the debut of Erna Sack as Rosina in The Barber, the first appearance of John Charles Thomas as Figaro and the return of Charles Hackett as Almaviva. Miss Sack, who reaches higher notes than any other coloratura, made a hit at this debut in grand opera in this country. Thomas rose to new heights as Figaro, a role which vocally suits him to perfection. Hackett's Almaviva has long been recognized as a vocal and histrionic gem. He shone with new *éclat*. Jacques Samoussoud was a tower of strength at the conductor's desk.

ILLINOIS SYMPHONY CONCERTS

To Albert Goldberg, Federal Music Project's state director, we are indebted for the performance of many new compositions heard at the various concerts of the Illinois Symphony Orchestra. Sonia Sharnova was the orchestra's soloist on October 17, singing the Mahler Songs of a Wandering Youth with gorgeous tone, impeccable German diction, exquisite phrasing and authoritative interpretation. Rudolph Ganz directed the orchestra's October 24 concert, in which he programmed five novelties. Edgar Stillman-Kelley's Gulliver Symphony evoked the rapturous plaudits of an audience bent on feting one of America's foremost composers. Ganz's way with the baton is that of the erudite musician and fine interpreter who exposes unsuspected beauties in a composition without ostentation. Goldberg made known the third Sibelius Symphony in D major and Scriabin's F sharp major piano concerto at the October 31 concert. Beatrice Eppstein has the technical equipment necessary to cope with Scriabin's demands. Her interpretation was illuminating and her success emphatic. She is one of Heniot Levy's most outstanding disciples.

ROSA RAISA IN RECITAL

It is pleasurable to report that Rosa Raisa has returned to her adopted city in the most magnificent vocal condition of her long and glorious career. In her recital at crowded Orchestra Hall, October 27, the grand opera diva displayed vocal gifts which stunned her most sanguine admirers. The voice, as voluminous as of yore, has richer color due probably to better use of a *mezza voce* of quality that makes for striking contrast and lends added enjoyment to the listeners. Every tone, admirably focused, made her song perfect in a program featuring Russian songs and operatic arias. Vociferous in its approval, the audience demanded and was graciously granted all encore requests. Patricia Ann Levit, a pianist young in years but mature in her art, displayed remarkable technic in her interpretations, particularly attested in the Liszt Tarantella.

BUFFO SPECIALIST

VITTORIO TREVISAN,

teacher and member of the Chicago Opera, has for many years depicted principal buffo parts of the French and Italian repertoire, such as Dr. Bartolo in The Barber, the title role in Crispino, Sir Tristan in Martha, Masetto in Don Giovanni, Dr. Dulcamara in Elisir d'Amore, Don Pasquale, the Sacristan in Tosca. His hobby is doing imitations of personages in public life. Mr. Trevisan has begun his teaching for the season in Chicago. (Photo copyrighted by Metzene.)

CHICAGO ORCHESTRA PROGRAMS

The opening concert of the Chicago Symphony Orchestra (October 14) included Gliere's symphony Ilia Mourametz, the Brahms Academic Festival Overture, Debussy's prelude to The Afternoon of a Faun, and the Tannhäuser ballet music of Wagner. The audience gave a warm reception to the returning Frederick Stock, whose baton showed its former skill, and to John Weicher, new concertmaster.

The second Chicago Symphony Orchestra program was conducted by Frederick Stock, who relinquished the baton to his associate, Hans Lange, for the third program, which contained among other items two novelties—theme, variations and finale by Miklos Rozsa, and Elgar's transcription of the Bach C minor fantasia and fugue. Stock returned to conduct the November 4-5 program with Walter Gieseking playing the Brahms D minor concerto.

SAIDENBERG SYMPHONIETTA OPENS SERIES

In the first of a series of four concerts at the Goodman Theatre, the Symphonietta featured the Mendelssohn octet, with Jacques Gordon playing first violin and Conductor Daniel Saidenberg at the first cello desk. This work, not played publicly here for thirty years, made a distinct hit. Under Saidenberg's expert leadership the Symphonietta rose to heights in the Bach E major prelude, Tansman's Triptyque and Bridge's suite. Other unusual compositions were exceptionally well played. Jacques Gordon offered a classical account of the Bach E major concerto.

MU PHI EPSILON PRESENTS LOLA FLETCHER

Under the auspices of Mu Iota chapter of Mu Phi Epsilon, Lola Fletcher, soprano of the City Opera Company, gave a recital at Kimball Hall, November 4. In an exceptionally varied list of unhackneyed songs and operatic arias the young singer displayed a voice of good texture and wide compass used with consummate artistry; interpretative gifts above the ordinary and a stage presence that could be taken as model. To sing the Il Re Pastore aria of Mozart, a pitfall for many a soprano, one must necessarily be a fine stylist, and Miss Fletcher proved that she was. Charlotte Johnson was the artistic accompanist and Robert Macdonald, pianist, the assisting artist.

EUGENIA BUXTON IN PIANO LIST

Few newcomers draw such a large audience as the one assembled at Orchestra Hall on the last Sabbath in October for the piano recital of Eugenia Buxton. In a varied and interesting program her impeccable technic, beautiful tone, delightful interpretations added to her charming personality won her acclaim.

GEORGE PERLMAN INTRODUCES YOUNG PRODIGY

Joseph Golan, six-year-old violin prodigy from George Perlman's studio, presenting a recital at Kimball Hall, stunned his audience particularly by his account of the Vivaldi A minor concerto. He made little of its difficulties and offered a mature performance both technically and interpretatively.

ST. LEGER, SAYAO AND WOMAN'S SYMPHONY ORCHESTRA

In his guest appearance as conductor of the Woman's Symphony Frank St. Leger brought the orchestra to a standard not heretofore attained. There was better balance, more elasticity, finer contrasts and greater sonority and tonal beauty. By her charming personality and exquisite singing Miss Sayao conquered her listeners completely.

HELEN MARGOLYNE'S DEBUT RECITAL

Helen Margolyne, nineteen-year-old soprano, made a distinct success in her debut recital at the Civic Theatre, October 29. She sang German lied, French chansons and American songs as excellently as operatic arias, delineated by musicianship, interpretive gifts.

LOUIS ROUSSEAU SINGS FOR ARTISTS' ASSOCIATION

Louis Rousseau won warm plaudits by his artistic singing at the opening program of the Artists' Association. His resonant voice, interpretative ability and fine diction were always in evidence.

MUSICIANS' CLUB PROGRAMS

Since she has specialized in the moderns, Cara Verson is considered an authority and her playing of this intricate music is enlightening and enjoyable, as she again proved when she appeared for the Musicians' Club of Women.

Marion Booras distinguished herself by her singing at Curtiss Hall, November 1. In Tosca's Love Idyll her beautiful voice had full sway, her tones rang out clear and true displaying musicianship and understanding.

HANS HESS STUDENTS HEARD

Arthur Bachmann, a member of the Detroit Symphony Orchestra who has studied with Mr. Hess for the last three summers, appeared recently as soloist with Normal Symphony Orchestra of Ypsilanti, Mich., giving performance of the Klughardt Concerto. Mildred Catenhusen, who has studied with Mr. Hess for the last year and a half, played recently for the Wisconsin Youth Congress in Milwaukee.

NAOMI CULLEN COOK
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FLORENCE KASS SINGS FOR CLUBS

Florence Kass, mezzo soprano of the Chicago City Opera, was guest soloist at a meeting of the opera club in the home of Mrs. John R. Thompson recently. She also sang for the Ideal Club in the Blackstone Hotel and for the Catholic Big Sisters. RENÉ DEVRIES.

Tannhäuser Is Initial Opera in Cologne

Rome Orchestra Visits Rhine City

COLOGNE.—In the presence of invited guests, our Opera house began the season with a festive presentation of Tannhäuser, given in excellent manner by Alexander Sprint (producer), Fritz Zaun (conductor) and singers Eyvind Laholm, Elsa Foerster, Emil Treskow and Henderichs.

The next performance was a guest dance-recital, featuring The Czar's Ballet, Leon Woizikowsky (Diaghileff's pupil), manager and solo dancer, and Ivan Clayton, conductor. The charm of the Russian terpsichoric art was disclosed to music of Chopin, de Falla, Weber and Borodine.

The Concertgesellschaft (Eugen Papst, conductor) started with a Bruckner festival: Te Deum and eighth symphony, with the town orchestra and soloists Gisela Derpsch, Hildegard Hennecke, Heinz Marten, Wilhelm Hezel and the organist, Hans Bachem.

Whilst touring in Germany, the Augusteum Orchestra of Rome, led by Molinari, was joyfully greeted here. In a program of Vivaldi-Molinari, Haydn, Salviucci, Debussy, Martucci and Verdi, the orchestra proved to be a powerful and beautiful instrument, endowed with virtuosity, and splendidly disciplined.

Our chamber-music season was inaugurated by the justly admired Küvkel Quartet, supported by Josef Neyses (cembalo) and Anni Bernards (alto) in works by Buxetehude, Bach, Purcell and Bird. Raoul von Koczalski charmed again as a Chopin specialist, and Heinrich Schlusnus, one of our best Liedersingers (accompanied in fine manner by Sebastian Peschko), was heartily applauded for his Schubert, Brahms, Lothar and Strauss. ADOLF SPIES.

New Achron Concerto in Premiere

Isidor Achron is to play his own new piano concerto with the New York Philharmonic Orchestra, under John Barbirolli at Carnegie Hall on December 9 and 10.

ARTISTIC ASSOCIATE

MILTON KAYE,
pianist, was accompanist to Erica Morini, violinist, at her New York recital at Town Hall on November 7.

Galli-Curci and Marjorie Lawrence in Winnipeg

WINNIPEG, CAN.—The Celebrity concert series, under the direction of Fred M. Gee, began on October 12 with a recital by Amelita Galli-Curci in the Auditorium. Homer Samuels played the accompaniments and contributed a group of piano solos. Roland Hayes continued the series in the same building on October 18. Percival Parham was the pianist.

Marjorie Lawrence, Australian primadonna opened the Winnipeg Women's Musical Club Series on November 1. The program, presented in the Auditorium Concert Hall, contained seven groups of Lieder and operatic arias by Gluck, Brahms, Moussorgsky, R. Strauss, Hans Pfitzner and Wagner, and included also six art songs by British composers. Felix Wolfes, the efficient accompanist, shared in the enthusiastic applause from a delighted audience.

Barbara Fay, a scholarship pupil of the Juilliard School of Music, New York, gave a guest piano recital recently at the studio of Myrtle Norman Ruttan. Her program contained works of Bach-Liszt, Beethoven, Chopin and Debussy. A. C.

Kansas City Philharmonic Orchestra to Tour

Karl Krueger and the Kansas City Philharmonic Orchestra will be on tour during the winter, playing between Chicago in the east and Amarillo, Texas, on the west. Mr. Krueger presented Yehudi Menuhin as soloist on November 4. During the season Grace Moore, Lawrence Tibbett and Robert Casadesus appear with the orchestra. In the subscription concerts will be given the first American performances of Rondo by Zador, prelude and dances from the opera King David by Reti, Suite of Program Music by Ziesl, andante from third violin sonata and prelude to the sixth violin sonata by Bach-Weiner, Pastorale by Heller, and Theme and Variations by Jerger. At the close of the season, Mr. Krueger leaves for Europe to conduct in Italy, Vienna and Budapest.

Society for Advancement of Young Musicians Formed

The Society for Advancement of Young Musicians has been formed to extend aid to talented young musicians in the development of their art and to make it possible for such artists to appear before the public. A Committee has been formed to examine candidates. Raphael Bronstein, violin pedagogue, pupil of the late Leopold Auer, is musical director and heads this committee. The Society also provides orchestral training for selected students under the baton of Mr. Bronstein. Music lovers are invited to join the society. Membership carries with it admission to all public recitals and other recitals to which only members are admitted.

Fritz Fall Leading Two Greenwich Orchestra Concerts

Fritz Fall, nephew of the operetta composer, Leo Fall, will conduct the Greenwich Orchestra of the Federal Music Project, on November 17 in the Museum of Natural History, New York, and on November 21 in the Brooklyn Museum.

Mr. Fall is the chief conductor of the Viennese Volksoper and has directed opera and symphony concerts in practically every European music center. His seasonal and guest appearances embrace Paris, Rome, Salzburg, Warsaw, Budapest, Prague, Copenhagen, Bucharest, Moscow, Dusseldorf, Bruenn, Krefeld and others.

As a radio leader, Mr. Fall has conducted concerts given by the Radio Wien (Vienna); as a musicologist, he has contributed articles to leading European publications.

Among soloists who have appeared under Mr. Fall's baton are Maria Jeritza, Lauritz Melchior, Maria Olczewska, Maurice Ravel, Serge Prokofieff, Bronislaw Huberman, Alexander Tcherepnine and George Baklanoff.

New Orleans Has Active Prospectus

Local Symphony Orchestra, Noted Soloists and Recitalists to Appear

NEW ORLEANS, LA.—Since early fall, events of vital attractiveness have been added to the prospectus of the approaching season, and it will be unusually rich in music. The Salzburg Opera Guild gives several performances in the city during December, and there are to be a number of ballet presentations by groups, the first of which are three performances of the Mordkin Ballet in November. Subscribers have rallied again to the support of the Dixon Hall Series, sponsored by the Philharmonic Society, which recently announced the return engagement of the Bartlett and Robertson two-piano team, in addition to three recitals presenting the Barrere-Britt Quintet, the Musical Art Quartet and the Gordon String Quartet. The regular series of the Philharmonic Society introduces Yehudi Menuhin, Kirsten Flagstad, the Jooss European Ballet, Robert Casadesus, Gaspar Cassado and Charles Kullmann. Among the individual concerts is that of Nelson Eddy in March.

CIVIC ENSEMBLE RESUMES UNDER BATON OF ZACH

The first concert of the season was recently given by the New Orleans Civic Symphony Orchestra, whose conductor, Arthur Zach, promises an interesting second season of this group, which in three of their concerts present Rose Bampton, Harold Bauer and Joseph Szigeti. The orchestra opened its series of youth concerts with A Musical Trip through Europe.

O. M. L.

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Travelling Japanese Tenor Sings with Africa Orchestra

Fujiwara Visits Cape Town for Concert with Municipal Ensemble

CAPE TOWN, SOUTH AFRICA.—The 957th Subscription Concert of our Municipal Orchestra attracted an exceptionally large audience, due to the appearance of Yosie Fujiwara, Japanese tenor, who happened to be passing through the city on his way to South America.

Yosie treated his listeners to two arias from Tosca and Rigoletto; and a group of characteristic Japanese songs. He used his refined lyrical voice with ease and intelligence; and in the Oriental ditties (where he was more at home) he was particularly interesting.

The chief orchestral items of the concert were Borodin's symphony in B minor and Tschaikowsky's theme and variations (No. 3) in G. In the latter, special praise is due to leading violinist, Ralph Koorland, who performed the formidable violin solo passages with mastery. The concert was led by the deputy conductor, Geoffrey Miller, who also acted as accompanist for Mr. Fujiwara. The appreciative audience included the entire Japanese community.

REDER WEIL

N.F.M.C. Sponsors Foreign Performances of Native Music

American music to be heard in nineteen foreign countries this fall under the auspices of the National Federation of Music Clubs, fostered by the Department of International Music Relations of which Helen Harrison Mills is chairman. Prominent societies and federations as well as the American embassies are cooperating at concerts in Europe and Pan-America. In return American clubs present programs of foreign music. Exchange radio programs are to be arranged.

Mrs. Ober and Mrs. Walter Knerr, chairman of radio for the federation, attend the second National Conference on Educational Broadcasting in Chicago, this month.

Young artist winners in the N.F.M.C. contests of 1937 to be presented in November, December and January with Federal Music Project symphony orchestras under Dr. Nikolai Sokoloff are Eudice Shapiro, violinist, and Mary Lida Bowen, soprano, in Philadelphia on November 8; Jacques Abrams, pianist, in Boston, December 13; and Miss Shapiro in New York, January 9. Dr. Sokoloff was one of the judges of the Young Artists Contest.

The new chairman of the advisory and selection committee of International Music Relations is Dr. Howard Hanson, director of the Eastman School of Music, conductor and composer. A. Walter Kramer, managing director of the Galaxy Music Corporation, is to assist the committee on composition contests. Dr. John Warren Erb of the music department of New York University, and Edgar Nelson, president of the Chicago Conservatory of Music, have become members of the national choral committee, of which Mrs. H. A. Patterson is chairman. Mrs. R. A. Herbruck, president of the Ohio Federation of Music Clubs, is chairman of music in the home.

Mrs. I. D. Cole has been appointed chairman of music at state and county fairs.

The committee on arrangements for the twenty-first biennial convention in Baltimore in the spring of 1939, consists of Ruth M. Ferry, Mrs. Edgar Stillman-Kelley, Mrs. W. P. Enders, Mrs. Harry Steele Haley, Mrs. Martin Garrett, Mrs. Paul J. Weaver, Mrs. Frank Stuart Rowe.

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VERSATILE SONGSTRESS

MILDRED HOWSON HARTLEY

sang on November 15 at the Towers Hotel, Brooklyn, N. Y., and also appears at Grace P. E. Church parish house, Jamaica, N. Y., November 19. Louise B. Jameson is her accompanist.

Reading, Pa., Orchestra Marking Twenty-fifth Year

The Reading (Pa.) Symphony Orchestra celebrates its twenty-fifth anniversary this year. An augmented orchestra, numbering ninety musicians, plays at the four regular concerts under Hans Kindler. Guest artists include Jose Iturbi, November 7; Paul Althouse, January 16; and Mischa Elman, February 13. The final concert features the three piano concerto of Mozart with the local pianists, Gertrude Sternbergh, Mrs. Miriam Weiss Heisler and Mrs. G. Clymer Brooke. In addition, two Youth Concerts will be given.

New Smith College Song Wanted

NORTHAMPTON, MASS.—Smith College Alumnae Association has announced a competition for the writing of words and music for a new Smith College Song. Two prizes of $50 each for the best song written by a Smith student, alumna or faculty member is offered by the class of 1907.

L. T.

Eugene Conley Active in Tenor Solo Assignments

Recent engagements of Eugene Conley, tenor, include performances of Haydn's Creation, and a tour of schools in Virginia and North Carolina. In September he sang for the International Claim Insurance Agents Convention at Swampscott, Mass., and was soloist in Cesar Franck's Beatitudes at Cambridge, Mass. He appeared in Steinert Hall, Boston, October 11; 12, at the Gardner Museum, Boston, in the afternoon and in the evening sang in Mendelssohn's Elijah at Cambridge.

Since the middle of October Mr. Conley has been singing from WWJ in Detroit. He has a recital in the Syracuse (N. Y.) Morning Musicales in February, and concerts in Utica, N. Y., for Roland Chesley. He is soloist in the Brookline Baptist Church and also sings regularly from WEEI in Boston. Mr. Conley has been preparing the role of the Duke in Rigoletto with Alfredo Anzalone of Boston and studying vocally with Harriot Eudora Barrows.

Buffalo Crowds to Hear Flagstad

Rachmaninoff in Piano Appearance—Local Groups and Artists Active in Autumn Programs

BUFFALO, N. Y.—An enormous audience greeted Kirsten Flagstad in Elmwood Music Hall, the first concert of the season in the Zorah B. Berry series. Her incomparable dramatic soprano voice, beauty of interpretation, and unaffected, magnetic personality again charmed hearers. Her generous program contained Wagnerian airs, and songs in German, Norwegian and English. Edwin McArthur played artistic accompaniments.

Sergei Rachmaninoff was greeted by a large audience, opening Mrs. Berry's Sunday afternoon series. Chopin, Debussy, and Liszt groups received acclaim.

The first of four subscription piano recitals was given by C. Gordon Watkins in the residence of Mr. and Mrs. Frank B. Baird. Mr. Watkins has frequently proved his pianistic ability and this recital deepened the favorable impression. Among compositions by Bach-Rachmaninoff, Beethoven, Debussy, Chopin, was his own prelude.

The Town Club (Jessamine Long, music chairman) provided members with a program by Herbert Fromm, pianist-composer, and John Priebe, tenor. A number of excerpts from Jewish folk tunes, a set of choral preludes, songs on folk melodies of various countries, and arrangements by Mr. Fromm were heard.

The Music Forum for piano teachers at its first meeting introduced Jenö Swislowski, who spoke informally on My Association with Isidor Philipp, and played a program by Respighi, Chopin, Pick-Mangiagalli, Liszt, Scarlatti and Mozart-Martucci, displaying virtuoso technic and musicianly interpretation.

Marion Priore presented a group of her pupils recently in Hotel Lafayette, all winning accustomed success.

L. H. M.

APPEARING IN MANHATTAN

FRANK BISHOP,

American pianist, offers a recital at Town Hall, New York, on November 21 and was heard in Orange, N. J., on October 26. Mr. Bishop returned last month from Europe by the SS. Queen Mary, having played in London and the Hague. On the voyage, Richard Tauber and he gave a concert. (Photo by Josephine Rossi.)

Seattle Orchestra Offers Novelties in Three Concert Series

SEATTLE, WASH.—The Seattle Symphony Orchestra (Basil Cameron, conductor) presents three concert series for 1937-38. The artist series has already been described in the Musical Courier. Eight Monday evening programs fall on November 22, December 6 and 20, January 10, 17 and 31, February 14 and 28; among premieres, local, West Coast or American, are Scott's Festival Overture, Horace Johnson's suite Imagery, Stillman-Kelley's Gulliver Symphony and Northern Ballad by Arnold Bax; Beethoven's ninth symphony is scheduled, with soloists and chorus of 400. The Sunday afternoon series occur on November 28, December 12, January 16 and 23, February 6 and 20. Viscount Konoye is guest conductor of the December 12 concert.

Skilton to Make European Visit

Charles Sanford Skilton, American composer, has been granted a year's leave of absence from the University of Kansas after thirty-four years of continuous service, and will spend the time in Europe. Mr. Skilton is to visit the British Isles, where he is a member of the Musical Association, then France and Vienna, where he expects to spend the winter.

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Berlin Listeners Like Norse Music

Kurt Atterberg Leads Own Swedish Folktune Work—Weis and Arrau in Piano Recitals

BERLIN.—As a sort of introduction to the regular season came a Swedish-Norwegian Evening at the Philharmonic, conducted by Kurt Atterberg. The first part of the program in memory of Grieg, consisted of that composer's Aus Holbergs Zeit, and Birger Hammer in the A minor piano concerto. Two young Northern composers were then introduced to Berlin: Eric Westburg, with a rondo on Swedish folkmotives, and Oscar Lindberg with a musical picture called From the Great Forest. The concert ended with Kurt Atterberg performing his own Sinfonia Piccola on Swedish folk tunes.

WEIS IN PIANISM

In the Beethovensaal, Edward Weis, newly made professor of the re-organized Klindworth - Scharwenka - Konservatorium, gave his first piano recital of the season. Mr. Weis began with Bach compositions transcribed by Busoni, followed by the four Chopin ballads. In two Liszt rhapsodies, and chiefly in his last offering, Don Giovanni Fantasy, Weis' virtuosity was so brilliant that he enthused his hearers to mighty applause.

Other successful recitals of the period were by Claudio Arrau, who gave a Brahms evening; Julius Dahlke, in the Bechsteinsaal; Walter Schulz (viola da gamba) and Hans Fischer (cembalo) in ancient music; and baritone Gerhard Bertermann, who, in songs of Schubert, Reger, Brahms, and Wolf, delighted with his fine voice and technic.

HEINRICH FRANKE.

Composers' Contest Opened by Committee for Spanish Democracy

Four American composers, Aaron Copland, Roy Harris, Roger Sessions, Bernard Wagenaar, and the conductor, Alfred Wallenstein, form the jury of a composition contest of the Musicians Committee to Aid Spanish Democracy. The prize is a performance by a full symphony orchestra at Carnegie Hall, New York, in March. In addition arrangements are being made for recording, publishing and radio broadcast of the winning work. Contestants must be American citizens and must sign the manuscripts with a pseudonym, the real name of the composer being attached in a sealed envelope. The contest closes January 15, 1938. Full details may be obtained from Horace Grenell, chairman, concert committee, 435 Riverside Drive, New York.

Barrère-Britt Concertino to Make First Tour

Twenty-four appearances between November 30 and March 8 constitute the first tour of the newly organized Barrère-Britt Concertino. In addition to the flutist Georges Barrère and the cellist Horace Britt, the group consists of Mischa Elzon, vilionist; Gerald Kunz, violist, and Jerome Rappaport, pianist. Concerts scheduled are in Duluth, Beloit, St. Louis, Elsah (Ill.), Topeka, Grand Island (Neb.), Flint, Danbury, Washington, Lockport, Parkersburg (W. Va.), Elkhart (Ind.), Newark (O.); Lexington, Shreveport, New Orleans, Lafayette, Valdosta, two in Havana, Williamsburg (Va.), Frederick (Maryland), Amherst and in New York City for the Chamber Society of America.

TRAINS METROPOLITAN SINGER

ENRICO ROSATI'S

artist pupil, Rose Tentoni, who has had all her training with Mr. Rosati, is engaged for the winter season of the Metropolitan Opera. The soprano had previously been heard in the spring series.

Syracuse Music Year in Auspicious Debut

Flagstad Has Ovation—Local Symphony Orchestra Assisted by Harp Ensemble

SYRACUSE. N. Y.—Kirsten Flagstad opened the Syracuse music season on October 11 in Lincoln Auditorium, displaying glorious voice, impeccable musicianship and simplicity of manner. The capacity audience demanded encore after encore. Edwin McArthur played worthy accompaniments.

The Syracuse Symphony Orchestra (André Polah, conductor) gave the first seasonal concert in Lincoln Auditorium on October 14. Tschaikowsky's Symphony Pathètique had a magnificent performance, as did numbers of Sibelius, Enesco and Wolf-Ferrari. The Weymer Harp Ensemble of eleven harpists from the College of Fine Arts played Salzedo's Fraicheur and Handel's Largo with the orchestra, receiving deserved applause.

RECITALS

Irvine Orton, graduate of the College of Fine Arts, returned from New York to give a piano recital on October 17. He showed brilliance of technic, tone and style in a program including Bach, Beethoven and Liszt.

John Jacob Niles appeared at the College of Fine Arts Auditorium, October 21, presenting folk songs from the mountains of Tennessee, Kentucky, the Virginias and the Carolinas.

Angna Enters, mime, was hailed by a large audience in Lincoln Auditorium on October 22.

On October 24, six advanced music students of the College of Fine Arts ably acquitted themselves in public recital.

Dorothy Minty, violinist, in the Onondaga Hotel ballroom on October 28, revealed musicianship, first-class technic and solid, vibrant tone. The College of Fine Arts presented its new organ teacher, Leon Verrees, that same evening. Mr. Verrees has exceptional manual and pedal technic and musical sensibility, as exhibited in Bach, Franck and Vierne masterworks. H. L. B.

Boston String Quartet to Premiere Hill Score

The Boston String Quartet, which started its season with a concert at Pillips Exeter Academy, Exeter, N. H., on October 24, is composed of faculty members of the New England Conservatory of Music. The first violinist is Harrison Keller; second violinist, Paul Fedorovsky; violist, Georges Fourel; cellist, Alfred Zighera. The quartet is to play concerts in Jordan Hall, Boston, on December 14 and January 11, one of these programs presenting the premiere of Edward Burlingame Hill's piano quartet.

Pesci Opera Forces in Double Bill

The Pesci Opera Company presented Cavalleria Rusticana and Pagliacci at the Royal Windsor Auditorium, New York, on October 24. Both performances lacked coordination, though Conductor William Spada struggled valiantly to achieve cohesion and prevented several disasters. Frieda Volkert, the Santuzza, was making her operatic debut. She displayed a rich well schooled voice and competent stage routine which, with further experience, should make her a capable artist. The remainder of the cast was completely unsatisfactory. J. V.

Leo Litwin Opens New York Studio

Leo Litwin, accompanist and pianist, has opened a New York studio, and now divides his time between Boston and New York. Mr. Litwin, the winner of the MacDowell Club of New York prize of a debut recital, counted among his October engagements: 15, accompanist for Jean Bedetti, solo cellist of the Boston Symphony Orchestra at Simmons College, Boston; 22, with Arthur Fiedler and the Boston Sinfonietta at Amherst College, Amherst, Mass.; 23 and 24, trio piano recitals at the Gardner Museum, Boston; 26, broadcast over WAAB and the Colonial Network in piano recital of the New England Conservatory.

Ivor Newton's Season

Ivor Newton, English pianist-accompanist, has autumn engagements including bookings with Royal Dublin Society (two recitals with Piatigorsky), Chelsea Music Club, John Brownlee recital for the BBC, Mrs. Augustus Ralli's Concerts, London recitals with Anna El Tour, Gabor Retto, Dino Borgioli, Nan Maryska and Betty van den Bosche. Mr. Newton is also re-engaged by Harold Hold for the International Celebrity Tour.

Buena Vista Hears Mary Wheeler

BUENA VISTA, VA.—Mary Wheeler, head of the voice department at Southern Seminary, was heard recently in recital, singing with success several groups of songs and the recitative and air from Debussy's L'Enfant Prodigue. Regina Chastain played numbers by Bach, Tschaikowsky and the charming Musical Fairy Story by Roy L. Smith. Martha McFee played a Schubert impromptu and Marion Reese read Zona Gale's The Neighbors. M. D.

Althouse's Autumn Engagements

Autumn concerts for Paul Althouse have included: October 21, Charleroi, Pa.; 18, Bridgeton, N. J.; 19, Asbury Park, N. J.; 22, Butler, Pa.; 25, Du Bois, Pa.; 26, Beaver Falls, Pa.; 28, Cambridge, O.; 29, Barberton, O.; November 1, Wooster, O.; 2, Van Wert, O.; 4, Bay City, Mich.; 5, Albion, Mich.; 6, Elkhart, Ind.; 9, Kewanee, Ill.

Town Hall Endowment Series Shows Subscription Gains

The Town Hall Endowment Series of concerts held at Town Hall, New York, report a subscription sale $300 in advance of last year, and $1,300 up on 1935-36. This year's series has Lotte Lehmann, soprano; Walter Gieseking, pianist; Shan-Kar and His Hindu Ballett; Rudolf Serkin, pianist; Gertrud Wettergren, mezzo-soprano; Lily Pons, soprano; Harold Bauer, pianist; Albert Spalding, violinist; Gaspar Cassado, cellist; Georges Enesco, violinist; Marian Anderson, contralto.

JULIUS HUEHN

Baritone, Metropolitan Opera Company

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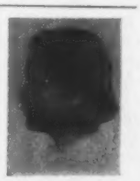

Houston Adds Chorus To Its Orchestra

New Season Opens with Ernst Hoffmann Officiating at Conductor's Desk—Subsidy Increased—Opera Planned

HOUSTON, TEX.—The Houston Symphony Orchestra opened its season on November 8 at the City Auditorium under the baton of Ernst Hoffmann, with the largest audience in the history of the organization attending. Due to his diligent search for talent during the summer, Conductor Hoffmann was able to present a much improved orchestra with a number of musicians from Boston and other Eastern cities added to the personnel.

The program was one of wide appeal, but well balanced. It included Invitation to the Dance by Von Weber, Don Juan by Richard Strauss, España by Chabrier and Rachmaninoff's second symphony.

BUDGET INCREASED

Walter Walne, prominent Houston attorney and president of the symphony orchestra, has succeeded this season in raising a greatly increased budget which will make it possible for the orchestra to present several popular priced concerts.

The orchestra played its first professional theater engagement on November 10 with the Mordkin Ballet, which was presented at the City Auditorium under the management of Edna W. Saunders.

NEW SYMPHONIC CHOIR

A Houston Symphony Choir of 100 voices has been organized by Conductor Hoffmann and is being trained by him with the assistance of Edward B. Gammons, choir master of Christ Episcopal church. Mr. Hoffmann is planning a production of Puccini's Tosca at an early date. H. R.

Juilliard School Announces Subscription Series

The Juilliard School of Music, New York, announces a subscription course of five events this season. An orchestra concert occurs on November 19, with Alexander Siloti, pianist, as soloist. January 19 brings the premiere of the new opera, The Sleeping Beauty, music by Beryl Rubinstein, libretto by John Erskine; the cast and orchestra are made up of students of the school; Albert Stoessel conducts. A chamber music concert is set for February 18, with Carl Friedberg, Charles Hackett, Ernest Hutcheson, Louis Persinger and Felix Salmond. Albert Stoessel conducts choral music by contemporary composers on March 25, with the Oratorio Society of New York and the Juilliard Orchestra participating. Mozart's opera The Abduction from the Seraglio, is to be given in April.

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IN GOTHAM SOLO LIST

HORTENSE MONATH'S forthcoming New York recital is set for November 20 in Town Hall. (Photo copyrighted by G. Maillard-Kesslere.)

Radio Highlights
Dialed by M. L. S.

Advance build-ups for the forthcoming Toscanini-ruled NBC Orchestra included a transatlantic broadcast of the BBC Symphony on October 30, presided over by *il maestro;* and a "dress rehearsal" of the new orchestra with ***Artur Rodzinski*** waving the stick. ***Toscanini*** now seems to have succumbed completely to the lure of the microphone. Time was—and that not so long ago—when the Olympian of the baton looked with hostility on the gentle art of broadcasting. He gave as his reason that there was too much chance of bandit-recorders taking down his readings and committing them to unauthorized and impious permanence.

But ***Toscanini*** now is converted, and a member in good standing of radio's congregation—in fact, he automatically became a sort of archbishop when he signed with NBC.

The new orchestra continues its pre-Toscanini activities when ***Pierre Monteux*** begins a series of conductings on November 13.

The "dress rehearsal" showed the new unit—which has been bally-hooed in all publications remotely connected with music, as culled from 700 applicants, coming from everywhere, just everywhere—lived up to its impossible reputation fairly well, although, like any just-organized group, shaking-down and smoothing-out is in order.

Municipalities now-a-days are generous with their symphonic and operatic riches, scattering them broadcast, so that he who dials may hear. The ***Chicago Symphony Orchestra,*** conducted by ***Dr. Frederick Stock*** and ***Hans Lange,*** began fourteen Saturday radio nights on October 23. Mutual Broadcasting System.

The ***San Francisco Opera*** also has been etherized, and on the nights of October 23, 30, November 5 and 10, the listening ear (tuned to NBC-blue network) heard ***Martinelli, Pinza, Boerner, Cigna, Kullmann, Bonelli, Flagstad, Melchior, Huehn, Meisle, Bovy, Maison, Hofmann,*** and other eminent songsters trilling out the standard repertoire.

Other operas currently audible come from the ***Chicago Civic Opera*** House (NBC-blue network). The opening was November 3, when some of the most dramatically dismal and vocally thrilling moments of Il Trovatore were sent mikeward by ***Rethberg, Martinelli, Morelli*** and ***La Mance.***

The General Motors Sunday Night Concerts just keep rollin' along over NBC's azure network. October 24 brought ***Grace Moore*** and ***Richard Tauber*** to warble with ***Erno Rapee*** and the symphony orchestra. On October 31, ***Erna Sack,*** the celebrated high-note achiever of European repute, hit C above high C for her palpitating auditors; she was partnered by ***Joseph Schmidt,*** tenor, already established as a repeater on these broadcasts.

Somebody ought to get an orchid for christening the new Sealtest hour; the Rising Musical Star program is as apt and intriguing a title as the airy list affords. One of the brightest "stars" so far was ***Eugene List,*** who shed his pianistic light on October 24. Young Mr. List played the finale of Beethoven's B flat concerto with the symphony orchestra under ***Alexander Smallens.***

The Ford Sunday Evening Hour (Columbia chain) is now under ***Eugene Ormandy's*** baton for a few weeks. Soloists of recent date: ***Lotte Lehmann*** and ***Bidu Sayao,*** (October 24 and 31, respectively), both sopranos, but presenting the contrast of the dramatic and coloratura categories of that register.

Erno Rapee is still promoting a boom in Sibelius, conducting the Finnish composer's works with the ***Radio City Music Hall Symphony*** and soloists on WJZ and affiliates at Sunday noon-times.

The soloists roster of the ***Philadelphia Orchestra*** on Monday nights has recently included ***Grete Stueckgold*** and ***Albert Spalding,*** both broadcasts under ***Eugene Ormandy.***

Jan Peerce, whose dramatic tenor has so often rung out over the ***Radio City Symphony Orchestra,*** made his second guest appearance on the Lucky Strike Hour on October 27. . . . Vocal bright spots of the same evening: ***Maria Silveira,*** soprano, on WABC's Cavalcade of America, and ***Terri Franconi,*** tenor (WJZ) on Continental Variety.

The American composer had another musical boost on October 28, when four works by contemporary American composers were given air premiere by ***Dr. Howard Hanson*** and the ***Rochester Philharmonic Orchestra;*** the works were ***Wesley LaViolette's*** chorale; nocturne and scherzo by ***Bernard Herrman;*** serenade for clarinet and strings by ***Homer Keller;*** and ***William Grant Still's*** Summerland.

Bing Crosby's talent hunt in the loftier artistic altitudes bagged him ***Vina Bovy*** for the October 28 Kraft Music Hall (NBC-red network).

Add fiddle-and-bow moments: On October 29 ***Alfredo San Malo*** gave violin expression to the sonata in G major by Elliot Griffis.

Richard Crooks is back doing business at his old Firestone Hour stand for four Mondays in November. ***Alfred Wallenstein*** conducts the orchestra. ***Margaret Speaks*** is the soloist of November 22. NBC-red network.

Dr. Henry F. Seibert is playing organ recitals for WQXR this month, on Monday evenings.

MUSIC NOTES from Coast to Coast

PORTLAND, ME.—Among the most recent of musical events was the concert given by the United States Marine Band, under the directorship of Captain Taylor Branson.

The Portland Rossini Club held its first meeting at Frye Hall. Louise Armstrong, the president, presided. A choral group composed of members of the Rossini Club Chorus presented numbers. Others appearing on the program were: Katherine Hatch Graffam, cellist; Marcia Merrill, Georgia Thomas, vocalists; Sadie Albling, Elinor Carter, Emily Chase and Frances Donnell Grasse, pianists.

The Portland Symphony Orchestra has started another season under the leadership of Russell Cook, of Boston, with David E. Fisher as concertmaster.

The Marston Club, one of the oldest musical clubs in the state, opened its fiftieth year with an interesting program. S. R.

SAN DIEGO, CAL.—The Amphion Artist Series for 1937-38 offers recitals by Yehudi Menuhin, violinist; the New English Singers; Anne Jamieson, soprano; Josef Hofmann, pianist; the Trudi Schoop Ballet; and Charles Kullmann, tenor.

The Morning Choral Club (Louis Bangert, conductor) has engaged as guest artist for November 17, Frieda Peycke, composer-interpreter, of Los Angeles, and for its first concert, January 27, Russell Horton, tenor, also of Los Angeles.

John F. Metzgar, violinist, member of the San Diego Symphony Orchestra (Nino Marcelli, conductor) presented his pupil, La Verne W. Brown, in an exacting program of violin numbers at Thearle Music Hall on October 28. The young violinist was assisted by Ruth St. Claire, vocalist, from the Loleta Rowan Studios. Accompanists were Viva Metzgar and Lottie Brown. H. B.

WHITE PLAINS, N. Y.—Mrs. Julian Olney presented Nino Martini at the County Center on October 29 in the first concert of her eighth annual series. A large audience manifested enthusiasm for the tenor, who was in excellent voice and delivered a varied program with much credit. In the audience was Maria Grever, the composer of the Bolero which appeared in the last group of songs. This was Martini's only scheduled concert appearance in the Metropolitan area this season.

The music department of the College of New Rochelle presented the Wagnerian Festival Singers in a concert October 26. The large auditorium of the Sports Building was filled with an appreciative audience.

The First Baptist Church Choir of fifty voices and the Junior Choir of forty gave an excellent presentation of the Verdi Requiem on October 31. Soloists were Margaret Ascolese, soprano, and Mary Hcpple, contralto. Elizabeth B. Cross is organist and choir director. E. H.

Election Night Recital by Florence Foster Jenkins

Outside, noises of post-election jubilation, honking horns; inside, the grand ballroom of the Ritz-Carlton hotel filled to capacity, to hear Florence Foster Jenkins on November 3. Her program was new, encompassing German Lieder and an aria, and songs in English, Italian and Spanish. Mozart's Alleluia was a highlight at the outset with its coloratura

FLORENCE FOSTER JENKINS

effects and high range. The difficult recitative and aria from Richard Strauss' Ariadne covered a wide range of coloratura, lyric and dramatic passages. Richard Hageman's Song Without Words, was marked by a high D at the close. There was humor in Arne's XVIII Century songs, and sweet tones marked the classic My True Love (Browning.) Three Spanish items, sung in costume, concluded the program, bringing the singer rounds of applause. She added two songs, Rats, and The Brook (Russ.) Almero Albanesi supplied excellent accompaniments.

The Pascarella Chamber Music Group played works by Mozart, Dohnanyi and Ricardo with finesse and authoritative musicianship. F. W. R.

Juilliard School's Annual Orchestral Competition Open

By the annual competition for the publication of orchestral compositions by American composers, as announced by the Juilliard School, one or more orchestral works are selected and published, the composer receiving all royalties and fees accruing from the sale or performance of his work. Compositions must be by native or naturalized American citizens, must be suitable for a major symphony orchestra, and the copyright must be owned or controlled by the composer. Manuscripts in pencil will not be read. The competition closes on February 1, 1938, and manuscripts should be sent to Oscar Wagner, Dean, Juilliard School of Music, 130 Claremont Avenue, New York. If a composition is selected it will be published in 1938.

Westminster Choir School Festival to Include Native Music

The Westminster Choir School announces the third annual Festival of American Music for May 23-27 inclusive. American composers are invited to submit compositions in five different classes. Eight programs will be presented by artists including The Roth Quartet, Westminster Chorus and Carl Weinrich. Roy Harris is program director. Details may be secured by addressing American Music Festival, Westminster Choir School, Princeton, N. J. The deadline for compositions, is February 1, 1938.

Fiedel Trio, Playing Medieval Music, to Visit America

The Fiedel Trio and its two associated musicians (recorder player and baritone), headed by Beatrice Dohme, makes its first American visit in March and April, playing programs of lay and church music of the middle ages. The itinerary includes Vassar College, Harvard University, Brooklyn Institute of Arts and Sciences, Convent of the Sacred Heart, Washington, D. C.

Musical Conventions for Pittsburgh

The annual meeting of the Music Teachers National Association will be held in Pittsburgh, Pa., on December 29, 30 and 31 at the Hotel William Penn, together with the American Musicological Society and the National Association of Schools of Music.

Musical Activities of Austin Conradi

Austin Conradi spent the summer in Chautauqua, N. Y., teaching privately for the six weeks' course, and holding classes for four weeks in interpretation, concert and lecture periods for students and laymen. Mr. Conradi's pupil,

(Photo by Blackstone Studios.)

AUSTIN CONRADI

Everett Stevens of Washington, D. C., who played his own concerto with the National Symphony Orchestra last season, won the piano scholarship given by the Juilliard School of Music. Mr. Conradi played the Schumann concerto with the Chautauqua Symphony Orchestra (Albert Stoessel, conductor).

Second Eckel-Kress Recital in Buffalo

BUFFALO, N. Y.—The second recital in the series, Violin Master Works of Three Centuries, was presented by Mrs. John Leonard Eckel and Geraldine Kress on November 1, at the Town Club, before a large and demonstrative audience.

The concerto in E minor of Nardini was a happy choice for the opening, followed by the concerto, Gesangscene in A Minor by Spohr. The recitatives and arias were beautifully phrased and played with dramatic fervor. The concerto of Mendelssohn was played with a freshness of spirit. Melodie (Gluck); scherzo (Dittersdorf); minuet and romance in F (Beethoven); Moto Perpetuo (Paganini); song without words, and On Wings of Song (Mendelssohn); serenade, moment musical, and ballet music from Rosamunde (Schubert), in transcriptions by Remenyi, Achron and Kreisler, were all delightful. Many encores were granted. L. H. M.

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New York Concerts

(*Continued from page 25*)

With Emanuel Bay at the piano, the violin master played Beethoven's cheery sonata in G major (opus 26) and also the somewhat attenuated sonata by Debussy. The programming of Vieuxtemps' fourth concerto, D minor, was a timely gesture, for that composer's examples remain ideal writing to display the violin in all its paces and aspects. Eight pieces from Joseph Achron's Children's Suite, arranged by Heifetz, had their initial hearing in that form on this occasion. Skillfully transcribed and charmingly played, the clevely characteristic tidbits made a distinct hit with listeners. As a glittering finale to the concert, came Paganini's I Palpiti.

Leonard Shure Leonard Shure, pianist, who had made his New York debut as soloist with the Boston Symphony Orchestra in 1934, and had shown individual gifts in several subsequent recitals, again appeared at Town Hall. As is his wont this young artist progammed no trifles. His list held the Beethoven sonata in E major (op. 109), the Chopin sonata in B flat minor and the Schumann Kreisleriana. His playing, as formerly, was endowed with brilliant sweep, color and technical mastery. His interpretations were, however, in some cases strongly individual, extending to over-worked *rubatos* and exaggerations in dynamics. The Beethoven work suffered especially in having its classic character distorted in this manner. In the Chopin and Schumann, the pianist seemed more in his medium, though here too his marked virility and power of presentation lost some of its effect because of unorthodox detail. Close attention paid to these habits should easily eradicate them and immeasurably benefit the pianist's interpretations. Breaking his custom of the past, Mr. Shure granted an encore to his applauding listeners.

NOVEMBER 4

Philharmonic Orchestra Of especial local import at the Thursday evening and Friday afternoon concerts (Carnegie Hall) of the Philharmonic Orchestra, was the premiere of Gardner Read's first symphony in A minor, which won the $1,000 prize contest instituted by the organization last year.

Mr. Read, twenty-four years old, was born in Evanston, Ill. In 1932 he won a scholarship at the Eastman School of Music, and was graduated from there in 1936, also receiving a Master of Music degree last spring.

The new symphony is solid writing, scored with abundant sonority and compact orchestration. The composer is not afraid to use the full resources of his orchestra, and in multifarious combinations. The four movements have many lyrical episodes also, and their melody is decidedly flowing. Some of the themes find cyclical recurrence throughout the work, treated always with taste and dexterity. Taken as a whole the Read symphony is a convincing demonstration of the young musician's talent and trained facility, and further essays from his pen are awaited with keen interest.

Other parts of the program were Elgar's Introduction and Allegro for Strings, and Schumann's D minor symphony, both led by John Barbirolli with discriminative insight and infectious spirit.

Other Concerts

Also appearing in New York in the period from October 20 to November 5, was the Brantford Canadian Choir, Town Hall, October 29. Clarita Sanchez, soprano, sang in this hall, November 5, and David Blair McClosky, baritone, in a matinee list on October 21. The pianists included Katherine Bacon, October 23, in the same auditorium. Violinists were represented by Ruth Breton, Town Hall, October 22. Ninta Sandra, dancer, and Addi Prohaska, pianist, appeared at The Barbizon, October 26.

OPERA MAESTRO

WILLIAM SPADA

directed three performances of the Pesci Opera Company in New York, Cavalleria Rusticana and Pagliacci on October 24 and Rigoletto on the 31st, and appeared as accompanist and piano soloist in a concert at Essex House, Newark, N. J., on October 26. Also on October 31 he conducted the New Jersey Opera Chorus at Orange, N. J.

Stephan Hero Playing with Orchestras and in Recitals

Stephan Hero, violinist, on December 10 is soloist with the Rochester (N. Y.) Philharmonic Orchestra at White Plains, N. Y., under Jose Iturbi, playing the Mendelssohn concerto; 13, he appears at Carnegie Hall, New York, with the National Orchestral Association in the Bruch G minor concerto; and 19, is to be heard in the Tschaikowsky concerto with the Montreal Symphony Orchestra. In January Mr. Hero begins a concert tour as far as Northfield, Minn., including cities and towns in New York State, Kentucky and Wisconsin. On January 31 he joins Carola Gitana, Spanish dancer, for thirty-eight joint recitals.

Huehn in Salem, Ore.

SALEM, ORE.—Julius Huehn, baritone of the Metropolitan Opera, gave a recital here recently, displaying a rich, resonant voice in a program of Handel, Schubert, Brahms, Strauss, Erich Wolff, Vené and Hely-Hutchinson. G. C.

Dilling in Many Harp Assignments

Mildred Dilling, harpist, recently gave a musicale with Mrs. Hunting Otis and Charles Gilbert Spross at Milbrook, N. Y. On October 24, Miss Dilling began another season as soloist at the Central Presbyterian Church, New York; 31, she gave an annual concert at Penn Hall, Chambersburg, Pa. In November Miss Dilling fulfills engagements in North Carolina, then sailing for concerts in Puerto Rico. On her return a Middle West re-engagement in Indianapolis occurs with the Matinee Musical followed by a tour from New England to Texas. February and March bring a coast to coast tour with Marcel Hubert, cellist. Miss Dilling goes to Cuba in April.

American Works for Indianapolis Symphonic Season

The Indianapolis Symphony Orchestra (Fabien Sevitzky, musical director and conductor) has ten pairs of concerts, beginning November 19. Soloists are Simon Barer, Lea Luboshutz, Lotte Lehmann, Frank Sheridan, Albert Spalding, Richard Bonelli, Emanuel Feuermann and Bomar Cramer. Programs, with at least one number by an American composer at each concert present Henry Hadley's symphonic poem The Ocean; Music from Casanova by Deems Taylor; the Winter Garden Suite by Lieberson; Imagery, a suite by Horace Johnson; Philip James' Bret Harte overture; Bloch's America; and Griffith songs to be sung by Mr. Bonelli on March 4 and 5.

Hart House Quartet Returing

The Hart House String Quartet, touring the British Isles, played concerts in London on October 29 and 31. Their Scandinavian tour, beginning November 6, comprises eight concerts in Gothenburg, Lund, Malmo, Ystad, Stockholm and Copenhagen. English bookings follow with two broadcasts for the BBC and a joint recital with Maggie Teyte in London on December 17. The quartet sails for America December 18.

Creatore Leads N. Y. State Symphonic Band

An enjoyable program was offered at the WPA Federal Music Theater, New York, on October 29 by Giuseppe Creatore and the New York State Symphonic Band. The program comprised the Gomez overture, Il Guarany; works of Massenet and Martucci; selections from La Traviata; Dvorak's New World Symphony; Tschaikowsky's 1812 Overture, and Ridi Pagliacci, finely sung by Arturo de Filippi. Maestro Creatore and his band were cordially received. J. V.

Sari De Roy Sings in Johnstown, Pa.

JOHNSTON, PA.—Sari De Roy, dramatic soprano, offered a concert at the Joseph Johns Junior High School Auditorium here on October 21 singing four groups which revealed vocal flexibility and good technical equipment. Miss De Roy studies in New York with Cesare Sturani.

B. S.

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Eastman School of Music

ROCHESTER, N. Y.—The Eastman School of Music shows for the entering class 144 students, of whom seventy-three are men, seventy-one women; sixty-nine come with credit from conservatories, colleges of music, universities, choir schools. Thirty-four states are represented and Arthur H. Larson, registrar, reports the student quota filled.

In the graduate department fourteen men and five women are seeking Master's degrees. Two men candidates enter for a Ph. D. in Music. The collegiate department of the school has opened its regular class work.

Awards by the Eastman School of Music of fellowships, full and partial tuitions have been made by Dr. Hanson and the faculty committee on student aid. More than 200 students, coming from twenty-six states benefit.

Fellowships awarded are of two classes, teaching fellowships which include with tuition for graduate department work a sum granted for services to the school; and tuitional fellowships to graduate students for graduate study in continuation of their completed four-year courses.

Student aid to undergraduates must be met by two requirements. Special talent indicated by examinations given by the faculty, and credible evidence furnished of need.

Among the teaching fellows of 1937-1938 are Charles H. Vardell, dean of the School of Music of Salem College, Winston-Salem, N. C.; John Crowder, head of the piano department at Montana State University, Missoula, Mont.; La Vahn Maesch, head of the organ department at Lawrence College, Appleton, Wis.

The Eastman School Symphony Orchestra (Dr. Howard Hanson conducting) presents its first concert in the Eastman Theater on October 25. Four other public concerts are to be under Dr. Hanson and Paul White. The orchestra also participates in the festival programs in April and with the major choral works and the opera productions in May. The Thursday afternoon coast-to-coast NBC broadcasts begin in November. The school chorus (Herman Genhart, director) plans the Requiem Mass by Berlioz and one other public concert in addition to one of the April festival. These concerts are broadcast.

The Little Symphony of Phi Mu Alpha under Karl Van Hoesen is scheduled for public concerts and a national broadcast. The University of Rochester Band composed of students from the Eastman School of Music and the College of Arts and Science (Fred Fennell, conductor) are to give two concerts and a broadcast.

The opera department (Emanuel Balaban, director) presents seven operas this season—Pique Dame (Act I, Scene 2) of Tschaikowsky; Tales of Hoffmann (Doll Scene), Offenbach; Le Donne Curiose, Wolf-Ferrari; Lakmé (Act I, Scene 2), Delibes; The Night Bell, Donizetti; La Boheme (Act I), Puccini; Carmen (Act II), Bizet.

Michigan University School of Music

ANN ARBOR, MICH.—Members of the faculty of the University School of Music are established in the fall term. Ann Arbor's music season opened with a concert on October 13 by Marcel Dupré on the Frieze Memorial Organ in Hill Auditorium. Under the direction of Palmer Christian, with the assistance of E. William Doty, recitals will be given each week and without charge to the university public.

The Choral Union Series presents recitals by Sergei Rachmaninoff, Ruth Slenczynski, Richard Crooks, Gina Cigna, Fritz Kreisler, Georges Enesco, the Roth String Quartet, the Helsinki Chorus and the Cleveland Orchestra under Rodzinski, as well as the Boston Symphony Orchestra under Serge Koussevitsky.

The May Festival takes place during May 11, 12, 13 and 14, with six concerts. The Philadelphia Orchestra under Eugene Ormandy has been announced. The University Choral Union under Earl V. Moore, and the Young People's Festival Chorus under Juva Higbee will also participate.

Prof. Revelli, director of the University Band, is augmenting this organization to 120 student players. The University Glee Club under Prof. David Mattern is also planning work. With the cooperation of Play Production and the department of physical education, the School of Music during the year scheduled student operatic performances.

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music, enlarging its season of public performances this year, adds the Gordon String Quartet, the Stradivarius Quartet and Muriel Kerr, pianist, to the customary recitals by members of the faculty. Two public opera productions will be staged by the conservatory, Hänsel and Gretel, and Don Pasquale, to be directed by Boris Goldovsky, opera department head.

Among the 700 students of this term are scholarship winners. These include full-course degree students winning awards: piano, A. Lois Perry, Emilia D'Aliberti, Phyllis Abrahams, Burl Neff, Violet Reavey, Gertrude Freeman; voice, Fred Lansinger, Mary Van Kirk, Stuart Groshong; violin, James Ceasar; theory, Richard Lewis, Rose Daringer; flute, Martin Heylman; cello, Bonita Potts; clarinet, Alfred Zetzer; French horn, Helen Lott, Richard Lurie.

Receiving awards for pre-conservatory grades are: piano, Elizabeth Jane Arkett, Lucile Harley, Charles D. O'Connell, Peggy Joan Bussong, Marian Montanari, Barbara Ann Schultz; violin, Stanley Harris, Jeannette Jones, Charlotte Cohen, Brenton Banks; tympani, David Wuliger; theory, Samuel Wilson. Miss D'Aliberti and Miss Perry share the scholarship of Beryl Rubinstein, director of the institute and head of the piano department. Miss Van Kirk and Mr. Groshong divide the award of Nevada Van der Veer, head of the voice department.

Institute of Musical Art

Nineteen scholarships have been awarded at the Institute of Musical Art through examinations. Winners this year are: Cello: Mary Eidam, Benjamin Rosler; organ: Robert Whitney; piano: Ned Herzstam, Beatrice Hyman, Ada Kopitz; violin: Dorothy De Lay, Herbert Sorkin; voice: Elwyn Carter, Donald Dame; bassoon: Bernard Balaban, Louis Mastrocola; flute: Phillip Kaplan; French horn: Forrest Standley, Christian Woehr; oboe: Samuel Spumberg; trombone: Davis Shuman; trumpet: Llewellyn Bromfield; tuba: Jakob Garcia.

(*Continued on page 48*)

CURTIS ARTIST

FLORENCE KIRK,

soprano, gave a recital at the Hotel Belvedere, Baltimore, on October 25, and at Juniata College in Huntingdon, Pa., on October 30. She is soloist at the concert of the Germantown Male Choral Society in Philadelphia on November 18, and is engaged as soloist at the Bryn Mawr Presbyterian Church, Bryn Mawr, Pa. November 17 Miss Kirk appears on the Curtis Institute of Music CBS program.
(Photo by Photo-Illustrators.)

NEW YORK RECITALIST

GERALD TRACY,

pianist, gives his fourth New York recital at Town Hall on November 20 playing the Bach French Suite in G major, the Schumann sonata in F sharp minor, Ravel's Valses Nobles et Sentimentales and a Chopin group.

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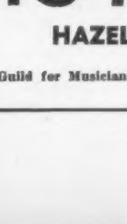

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Paris Exposition Features Polish and Portuguese Events

(*Continued from page 7*)

them was great. To full, expressive tones, he unites a charming personality and ability to project emotion.

Jan Smeterlin was the applauded pianist in the Mozart B flat concerto (Colonne Orchestra, under Paray) which he presented with commendable restraint and finish. At his piano recital, Smeterlin disclosed his interpretative powers—Mozart, Schumann, Chopin, and the seldom-heard, though compensative Szymanowski sonata (opus. 36).

The Italian Ambassador and Madame Cerruti invited guests to the Italian Building to hear a concert of Italian music. The program was delightful—songs of Vero, Paisiello, Alexander Scarlatti, Pizzetti, and Davico, and harp pieces by Paradisi, Domenico Scarlatti, and two unknown sixteenth-century writers, sung comprehensively by Ginevra Vivante, and played with bewitching musical virtuosity by harpist Clelia Gatti Aldovrandini.

Exposition Galas

We have just had three Polish galas by the Polish Radio Orchestra, conducted by Fitelberg. The first was a Szymanowski program, the high points of which were that composer's symphony (op. 19) and a group of his songs which, if Mme. Bandrowska was not in her best voice, were nevertheless effective.

The second concert of symphonic music avoided revelation, and the third was enlivened by the boyish presence of tenor Jan Kiepura and honored by the patronage of the President of the Republic. Mr. Kiepura did Polish songs and French and Italian operatic arias, also numerous extras, his voice sounding sweet, his manner being what is known as "winning," and his musical style being—Kiepura.

The Portuguese also offered an exposition gala in the Champs-Elysées Theatre. Fragments of Ruy Coelho's opera Tá-Mar, under the direction of the composer, were given with Maria Bem, soprano, and Lavagante, tenor. The second half of the evening consisted of a picturesquely colorful and animated series of typical folk-songs and dances: fados, chulas, corridinhos, guitarradas, fandangos, cantigas, etc., the whole managed by Mr. and Mrs. Antonio Ferro. Those who knew nothing about the provincial art of Portugal before this *séance*, came away with a pretty good idea.

The People Sing

Still another singularly interesting exposition gala was the cycle of three Journées Musicales Dauphinoises. Here the point was the singing of Les Chanteurs de Grenoble, a choral society created in 1933 and which consists solely of amateurs: artisans, working people, office employees, and so on, and for whom Music is a cult, a real religion. There are over a hundred members, and to say that their work is a credit to their director Monsieur Clertant, is to put it mildly. You should have heard them interpret songs of the fourteenth, fifteenth, and sixteenth centuries, if you please!, and with what tonal balance, beauty, and finesse!, and then have heard them, in conjunction with the Société des Grands Concerts du Conservatoire de Lyon, directed by Jean Witkowski, sing Berlioz' Damnation de Faust and G. M. Witkowski's Poème de la Maison.

Soloists Galore

Orchestras have brought a deluge of virtuosos. Wanda Landowska played piano and harpsichord, Paul Makanowitsky played violin under Monteux; Ruth Slenczynski, pianist (announced by Le Guide du Concert as "Mme."!); Francescatti and Barera, violinists, appeared under Wolff; Henry Szeryng, violinist, under Bigot. Applause, recalls, encores. The only new note thrown into all these operations came from Francescatti, the first performance of whose orchestration of Paganini's I Palpiti—the arranger carrying off the violin part with his wonted brilliancy—is utterly enjoyable. Let no violinist of lesser accomplishments than Francescatti, however, try to tackle it in public.

Jacques Thibaud, violinist, with Tasso Janopoulo at the piano, was in better form than he usually is in Paris. Beethoven's Springtime Sonata was the summit of the concert. Serge Conus, pianist-composer, plays beautifully, but seemed more concerned with miniature painting than with striking the big line and deep tone that captivate the ears, the mind, and the emotions. Marie Brodeur, American pianist, gave a program of Bach, Czerny, and Chopin, for the first part, and Beethoven's Waldstein for the second, at the Students' Atelier. In the Chopin E minor Nocturne she entranced her hearers with her exquisite pianissimo, while her Beethoven had grandeur befitting the monumental composition.

Music in Vienna

(*Continued from page 7*)

three one-act operas, two in French and one in Italian: Le Pauvre Matelot, by Milhaud, Angélique by Ibert, and The Matrimonial Market by Rossini. Settings were attractive, the stagings vivid and ingenious, and with Iberto Erede conducting and Eugen Schulz-Breiden directing, these works made a decidedly successful novelty.

The second evening brought L'Incoronazione di Poppea by Monteverdi, worked over by Ernst Krenek, the present version amounting more or less to a kind of new composition, and revealing much understanding for the original music. Excellent in voice and authentic in characterization were Hertha Glatz in the title role, Heinz as Nero, and Ernster as Seneca. Sturzenegger, possessed of temperament and musical culture, conducted splendidly.

SINGS IN MIDDLE WEST

LILLIAN GUSTAFSON, soprano, sings in The Messiah in Rock Island, Ill. (Augustana College) on December 12; and gives a recital in Winona, Minn., on December 9.

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"A Good Waltz Is Often Better Than a Poor Symphony," Says Charles Repper

American Composer Believes That Musicians Should Write What They Like, Rather Than What They Feel They Ought to Do

BOSTON.—In a recent conversation with Charles Repper, composer, I asked him about his work and what his guiding principle had been.

"As far as I have any philosophy of composition," replied Mr. Repper, "it is that a good waltz is better than a poor symphony. So if you really want to write waltzes or tangos, and don't feel an overpowering urge to try symphonies, it is better for everybody concerned to leave them to someone else.

"Philip Hale used to say that he wished

(Photo by André Snow.)

CHARLES REPPER

composers would write what they felt like writing, instead of what they thought they ought to write; and he encouraged composers who seemed to be doing that, regardless of whether they wrote large or small, conservative or radical pieces."

Mr. Repper showed me several tangible evidences of this attitude on the part of the music critic, which he cherishes in his scrapbook of reviews of his compositions.

"When I graduated from Harvard," he went on, "the definitely respectable thing for a serious young composer to do was to turn out abstruse symphonic poems, if not operas or symphonies; but the piece that I wrote, after a course in orchestration, to be played by the college orchestra, was a suite of ballet music."

MUSIC OF THE THEATRE

"Music of the theatre always appealed to me, and when I was in Prof. George P. Baker's 47 Workshop (the original one at Harvard), I wrote incidental music for some of the plays. This led to my doing the music for the Allegheny College Centennial Pageant in 1915, which was produced by Prof. Baker. Then, later on, I worked back-stage for several seasons with the Boston Opera Company, where I saw the operas, of course, and also the first Boston performances of Pavlowa's Russian Ballet, and the Diaghileff company. Hearing the operas did not fill me with any particular desire to write one, but the ballet decidedly influenced me to go on with dance rhythms,—which was what I wanted to do from the beginning."

Mr. Pepper has written many short pieces, most of them for piano, but some in orchestral form. On his piano I saw a number of them, in varied rhythms as was evident from such titles as: The Dancer in the Patio, Cossack Dance, Viennese Vignette, Tyrolese Wedding Dance, Night on the Levee, Chinese Red, Desert Stars, On Galway Green, and Roof Gardens.

ORCHESTRAL PIECES

Asked about his orchestral pieces, Mr. Repper said that several of them had been played at the Boston Symphony Pop Concerts, under Arthur Fiedler; and by radio and concert orchestras in Europe and this country. I also learned that four of his piano pieces were chosen by the committee of Trinity College of Music in London, headed by Sir Granville Bantock, for inclusion in the college's American syllabus. Outside the field of dance rhythms, Mr. Repper wrote the music for the pageant mentioned above, and for the Lexington 150th Anniversary Pageant in 1925. He also has to his credit numerous songs and choruses, among them: To a Madonna in Carrara Marble (written both for solo voice and women's chorus), Carmencita, and It Cannot Be a Strange Countree.

Mr. Repper is also a teacher of piano and harmony, and an editor and writer on musical subjects. He is a member of the American Society of Composers, Authors and Publishers. L. J. G.

Events in Mexico

(Continued from page 7)

Those young Mexican composers whom Chavez has sponsored in the past were missing this year, but for a single composition we had Pueblerinas by Candelario Huizar. Mexican music is undergoing a period of crisis, of experiment and the greater part of the music produced of recent years seems to belong more to the study-room than the concert hall.

PUBLIC SCHOOL MUSIC MADE COMPULSORY

The National Congress of Musical Education which took place here under the auspices of the LEAR (League of Revolutionary Artists and Writers) threw some interesting light upon the heretofore vague and unsatisfactory topic of music in public schools. A number of important conclusions were reached which should in time have a far-reaching effect on the general culture of the country.

President Lazaro Cardenas has issued an official decree making compulsory the teaching of music in all kindergartens, grammar and high schools throughout the republic, a decree that was received with enthusiasm by all music lovers and some apprehension by those educators who were conscious of the pitfalls which it implied.

Among the subjects discussed at the Congress were the general characteristics of musical education for school children; the advantages and disadvantages of a single centralized control over this education and the present methods of teaching which leave much to be desired. One important resolution taken was the move to demand from the Department of Education that all music teachers must possess University degrees proving their competence in this field. It is hoped that through these and other measures music will become a much more important subject on the school curriculum than it has been in the past.

Among the outstanding musicians who presided at the congress was Carlos Chavez, Manuel M. Ponce, Jose Rolon, Luis Sandi and Jose Pomar.

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STUDIO NOTES

EDGAR SCHOFIELD

James Farrell, baritone, former juvenile lead in the Ziegfield Follies, has been reengaged for the production's fall tour. Lawrence DeFoe, tenor, sang in October in Kingston, Ont. Geoffrey O'Hara, composer, accompanied him. Helen Wendorff, lyric coloratura, assisted by Arline Jordan, pianist-accompanist, was heard under the auspices of the music committee of the Euclid Avenue Baptist Church in Cleveland, O., on September 20. All are artists from the Edgar Schofield Studio, New York.

Virginia Marvin, soprano, is soloist with Leonardi's Symphony Orchestra in weekly broadcasts over Warner Brothers Station in Hollywood. Ernice Lawrence, tenor, has been engaged as soloist at St. John's Episcopal Church, Larchmont, N. Y. Katherine Pfohl, soprano, was heard in recital at Limestone College, North Carolina, where she is a member of the music faculty.

JUNE BURGESS

Early season activities of students from the New York studio of June Burgess: Lydia van Gilder, contralto, singing two concerts in Miami, Fla., during October; Celia Schiffrin, soprano, soloist for Jewish Holiday services in Temple Mishkan Israel, New Haven, Conn.; Genevieve McKenna, soprano, soloist in Madison Avenue Presbyterian Church, New York, appearing October 1 in the Manhattan Opera House in the Irish Echo Radio Show, and to be heard at the Roerich Museum, November 10; Therese Keane, eleven-year-old soprano, again on WOR, Sundays, on the Singing Lady's program; Norman van Emburgh, tenor, in the new George M. Cohan show, I'd Rather Be Right; John Dickens, tenor, singing in the May Wine road company; Thomas Mengert, baritone, soloist for the Madison Avenue Presbyterian Church, New York; Bernard Scherer, tenor, played and sang leading juvenile roles, Moon Hill Lodge Summer Theater, in the Adirondacks.

HEINRICH GEBHARD

Among the artist pupils of Heinrich Gebhard is Leonard Bernstein, who was the soloist with the State Symphony Orchestra of Boston (Alexander Thiede, conductor), performing the piano concerto of Ravel.

ADOLPH ECKSTROM

An artist-pupil of Adolph Eckstrom, Margaret Adams, has recently appeared at His Majesty's Theatre in Melbourne, Australia, in Balalaika, a new musical play by Eric Maschwitz.

ERNESTO BERUMEN

Blanche Gaillard and Elvin Schmitt, two artist-pupils of Ernesto Berúmen, appeared in a class recital at the La Forge-Berúmen studios, New York, presenting a delightful program.

Miss Gaillard gave a splendid interpretation of the Symphonic Etudes of Schumann, displaying musical insight and a dramatic conception of the composition.

Mr. Schmitt played a group of Chopin works, including the seldom performed nocturne in M major; as well as the Poème of Scriabin, and the Mephisto Waltz by Liszt. All were performed in excellent style. A. D.

FLORENCE OSTRANDER

Florence Ostrander of New York announces some of her pupils' activities: Dorothy Dell Potter, heard in recital at The Barbizon, New York, October 15; Margherita Ascolese, guest soprano for the Italian evening marking the season's opening of the New York Madrigal Society; Frederick Wolfe and Robert Eastman, heard weekly over WFAS, White Plains, in Fraternity Frolics; Miss Ascolese, Mr. Wolfe and Mr. Eastman, soloists of the First Baptist Church, White Plains, featured in a benefit concert at the church; Miss Ascolese and Marie Wilker, soloists at the Gedney Farm Gold Club, White Plains, for the benefit of St. Agnes Hospital.

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard's piano pupils, in recital at her New York studio on October 8, played pieces from the standard repertoire—Bach, Haydn, Mozart, Chopin, MacDowell and others—of varying difficulty, but reflecting excellent musical coaching and technical drill. Appearing were Murray Solomon, Esther Knopf, Phyllis Berlin, Hortense Jacobson, Rita Borowitz, Leona Knopf, Adele Levin, June Schwartz, Judith Jacobson, Miriam Levin, Lottie Solomon, Grace Grossman. M. L. S.

ALEXANDER RAAB

Active artist-pupils of Alexander Raab in Berkeley, Oakland and San Francisco are Peter Jarrett who played the Chopin concerto in E minor with the Federal Project Orchestra in Oakland with Orley See conducting on November 3. A joint recital on the Moor Double Keyboard Piano was given by Sarrah Unna and Margaret Howard for the Berkeley Piano Club the same day; they were heard on November 7 at the Woman's City Club of Berkeley. Next month Wanda Krasoff plays Variations on a Nursery Theme by Dohnanyi with the Federal Project Orchestras of San Francisco and Oakland.

GIACOMO BOURG

Singers coaching with Giacomo Bourg of New York include Ora Witte, soprano of Holy Trinity Lutheran Church, New York; Yolande Lupochini, dramatic soprano; and Milton Moore, baritone, MacDowell Club prize-winner and recitalist, now with the DeFeo Opera.

MANFRED MALKIN

At a musicale at the Manfred Malkin Studio, New York, on October 29, four young pianists of unusual ability participated, beginning with Mildred Gordon, who on October 13 performed the Liszt Hungarian Fantasia at the Youth Concert of the Philadelphia Orchestra. At her studio appearance she was heard in two Bach preludes, a fugue, a gigue, two Chopin mazurkas, the Paganini-Brahms variations and Liadoff's Music Box, displaying temperament and well developed technic. Angelica Fernandez played Beethoven and Granados works with spontaneity. Frances Bravermann's performance of Bach's Chromatic Fantasia and Fugue had poise and understanding, and Miriam Nerenberg performed Chopin's ballade in G minor effectively. F. W. R.

EDYTHE MAY CLOVER

A recent musicale at the studio of Edythe May Clover of New York brought interesting items. Her share of the program consisted of a brilliant performance of a Chopin group and the eighth Hungarian rhapsody of Liszt. Concerned in the program also were Salvatore Vinzi, pianist, Paul Brasebois, baritone, with Maurice La Farge as accompanist. Albert Hannaberg, also a baritone, sang, accompanied by Georgia Cram. D. P.

FRANCIS ROGERS

Artist-pupils of Francis Rogers of New York are church soloists, including William Gephart, baritone, at St. Anthony's Church, Oceanside, L. I.; James Curtis, tenor, Church of the Messiah and Incarnation, Brooklyn; Caspar Loadwick, tenor, Middle Collegiate Church, New York, and St. George's P. E. Church, New York.

BERNARD U. TAYLOR

Bernard U. Taylor has resumed his private vocal lessons and group voice lessons at the Institute of Musical Art, New York. Elwyn Carter, who has studied with this teacher over a year, received a scholarship in competitive examination. Donald Dame, young tenor, former pupil of William Wheeler of Cleveland, is another scholarship pupil. Glenn Darwin has sung over the blue network of the NBC and recently appeared in the performance of Garrick, opera by Albert Stoessel, at the Worcester Festival. Students of Mr. Taylor hold church positions in New York, and some are in musical shows in New York. Mr. Taylor also holds classes in Methods of Teaching Group Voice, and has accepted an invitation to conduct a vocal clinic for the Missouri State Teachers Association in Kansas City in November.

Mr. Taylor is author of a textbook called Group Voice, and co-editor with Maybelle Glenn, director of music in the public schools of Kansas City, of the books Classic Italian Songs for School and Studio and French Art Songs for School and Studio.

FLORENCE WESSELL

The New York studio of Florence Wessell reports many new pupils enrolled. Emily Roosevelt, dramatic soprano, artist-pupil of Mme. Wessell, has been recent soloist with the Bridgeport (Conn.) Symphony (twice), Hartford Symphony, Philadelphia Civic, Toronto Symphony (gala Wagner program) orchestras and the opening concert at Saratoga Spa, when she sang the world premiere of Vittorio Giannini's Tryptych. Her November engagements include: 12, soloist at the Victory Ball at the Waldorf-Astoria, New York; 9, concert for the New York Federation of Music Clubs at Albany, N. Y.; December 15, concert for

(*Continued on page 48*)

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OBITUARY

Henry Russell

LONDON—Henry Russell, once director of the Boston Opera House and advisory associate director of the Metropolitan Opera, died at his home here on October 11 at the age of sixty-five. He is survived by his third wife, the former Lady Patricia Blackwood. He was a brother of Sir Landon Ronald. L. T.

Maude Valerie White

LONDON.—Maude Valerie White, composer of ballads, died here in November. She was eighty-two years old. Miss White studied at the Royal Academy of Music, the first woman to receive the Mendelssohn scholarship there. She composed numerous songs, including To Daffodils, I Prithee Send Me Back My Heart, Montrose's Love Song, Come to Me in My Dreams, many of which attained great popularity in the Victorian era. C. K.

Maurice Arnold

Maurice Arnold Strothotte, composer, known professionally as Maurice Arnold, died on October 24. Mr. Arnold, a native of St. Louis, had lived in New York since 1894 except for a season as conductor at the Princess Theatre, London, and one on tour in Germany. He served as director of the Progressive Stage Society of New York for several years. Among his compositions is the comic opera The Merry Benedicts, several sonatas, a symphony in F minor, Danse de la Midway Plaisance and Turkish March for orchestra. His wife, Johanna Clark, pianist, survives him.

Louise Ayres Garnett

CHICAGO.—Louise Ayres Garnett, children's poet and playwright, died in Evanston, Ill., at the age of sixty. Mrs. Garnett wrote seventy-five songs, many poems and plays as well as one novel The Joyous Pretender and text for four oratorios of the late Dr. Henry Hadley—The New Earth, Resurgam, Mirtil in Arcadia and Belshazzar. Mrs. Garnett is survived by her husband, Eugene H. Garnett, a daughter, Mrs. Gloria Gregory and a son, Gordon Munday Garnett. R. D.

Arthur Rose

Arthur Rose, organist of Central Baptist Church, New York, and previously of West End Presbyterian Church, died on October 20. He was a member of the faculty of Trinity School, New York, and surviving are his widow, Margaret Phyfe Rose, and sister, Mrs. Alvin J. Donally, of Tenafly, N. J. F. W. R.

Charles M. Talley

KANSAS CITY.—Charles M. Talley, father of Marion Talley, died here on October 23 at the age of seventy. L. P.

Louis-Charles Battaille

PARIS.—Louis-Charles Battaille, French concert singer, voice pedagogue and critique, born at Nantes in 1866, died here, on October 5. Son of Charles-Amable Battaille, creator of the bass role in Meyerbeer's Etoile du Nord, he learned the art of song with Taskin. He founded the Battaille Vocal Quartet, himself singing the bass parts. At the zenith of his career, he left public singing to take up teaching. He was a member of the Association Syndicale de la Critique Dramatique et Musicale, of the committee of the Union Professionnelle des Maitres du Chant Français, and of the Académie du Chant. He was on the staff of L'Art Musical. He is survived by his wife, Madame Roger-Miclos, pianist. S.

Giovanni Salviucci

ROME.—Giovanni Salviucci, young Italian composer, died here September 5. He was born in Rome in 1907. Pupil of Boezi, Casella, and Respighi, he composed a Sinfonia Italiana for orchestra, Pensiero Nostalgico, for violin and piano, overture in C sharp minor, for orchestra, a string quartet, a sinfonia da camera and many songs. His new Serenata, for nine instruments, was played at the Venice Festival this past summer. He is survived by his wife and three children. L. K.

Graham Peel

LONDON.—Graham Peel, composer, died in Bournemouth, on October 17. He was born near Manchester, August 9, 1877, and educated at Harrow and University College, Oxford, being a pupil of Dr. Ernest Walker. In 1902, after graduation from Oxford, he took up residence in London and began his work in composition and as a piano recitalist. He had composed about a hundred successful songs, including the cycles The Country Lover and A Shropshire Lad. C. G.

Paul Lhérie

PARIS.—Paul Lhérie, creator of the role of Don José in Carmen, died in Paris, October 18, at the age of ninety-four. He had also won success in other operatic parts in Europe and America. He began his career as a tenor and ended it as a baritone. Until a short time ago he had sung at the Opera-Comique. I. S.

Fernando Autori

FLORENCE.—On October 3, the death occurred here of the singer Fernando Autori. He was fifty-three years old.

Born at Calatafimi, he early won a place in the lyric world. He sang at the Scala of Milan for twenty years. He also appeared at the Teatro Reale dell'Opera, Rome, and at the Teatro Regio of Turin, and several times fulfilled engagements in South America, at the Colon, Buenos Aires, and the Theatre of Valparaiso. D. N. L.

Charles Adams Prince

SAN RAFAEL, CALIF.—Charles Adams Prince, former director of Gilbert and Sullivan and other operettas in New York, died on October 10. He was sixty-eight years old. Mr. Prince is survived by a sister, with whom he lived. W. S.

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STUDIO NOTES

(Continued from page 46)

the Schubert Club of Stamford and the Stamford Women's Club (jointly). Walter Cassell, baritone, has returned from Hollywood, to be heard at the Roxy Theatre, New York, and on the air. At present he is making records with Rubinoff and his orchestra.

WALTER GOLDE

Walter Golde of New York is the teacher of Eunice Northup, soprano, and Marie Fox, soprano, members of the company of the recent operetta Virginia. Helen Olheim, contralto of the Metropolitan Opera, is making a coast to coast concert tour. Randolph Weyant and Leonard Stokes, members of the Song Smiths, are featured on the Lucky Strike, Fred Allen and Cocoa Cola hours. Christine Kendrick gives a recital at the MacDowell Club, New York, on December 8.

Gerster-Gardini Voice Forum Meeting Weekly

The Gerster-Gardini Voice Forum, under the auspices of the Gerster-Gardini Club, meets every Saturday at the New York studio of Berta Gerster-Gardini to discuss questions pertaining to the singing or speaking voice. Any questions will be answered by Mme. Gardini at the forums and speakers from the singing, dancing and dramatic stage will address meetings.

On October 31 Dr. H. L. Bueno, head of the Pan-American Laboratories, spoke and William Lloyd Morse, tenor, sang. On November 6, Mme. Gardini lectured on Operatic Interpretation and presented Lya Merlin, soprano, and Parker Watkins, tenor, in excerpts from Aida and Il Trovatore.

Bannerman Opens Lyon & Healy Studios

Lois Bannerman played on November 4 at the opening of the new Lyon & Healy Harp studios at Steinway Hall, New York, November 4, and on November 9 at the Waldorf-Astoria Hotel with Louise Williams, diseuse. On November 30 Miss Bannerman appears at the Munsey Park Woman's Club, and on November 31 at Swarthmore Woman's Club of Manhasset, L. I.

The October schedule of Miss Bannerman also held: 3, soloist with the New York Civic Orchestra in Ravel's Introduction and Allegro (Fritz Mahler conductor); 5, joint recital with John Rockwood, baritone, for the Chaminade Club, Yonkers, N. Y.; 12, soloist at the Hotel Astor, New York, for Daughters of the Eastern Star; 27, joint recital in New York with Floyd Worthington, baritone. Miss Bannerman plays on November 30, at Manhasett, L. I.

CONSERVATORIES and SCHOOLS

(Continued from page 43)

New England Conservatory

Under the conductorship of Wallace Goodrich, director, the orchestra of the New England Conservatory of Music begins its series of concerts in Jordan Hall, on November 15. Mr. Goodrich lists a Corelli Concerto Grosso; Rachmaninoff's The Island of Death; three excerpts from Cesar Franck's symphonic suite, Psyche; and Frederick S. Converse's concertino for orchestra and piano, in which Lucille Monaghan, of the faculty, is soloist.

New York College of Music

In the concert hall of the New York College of Music (Carl Hein, director), on November 4, the performers were pianists, singers and violinists. Clearness of voice emission marked the singers, who were Judith Grossman, Theodora Foth, Phyllis Ritter and Samuel Perlin. The pianists, Adeline Lacks, Marie Testa and Neura Grunes, performed works by Chopin with accuracy and brilliancy. Takiko Ohmura and Hyman Shulman, violinists, distinguished themselves in de-Beriot and Ernst works. Neura Grunes, Rea Rosenberg and Irene Botts were the accompanists. F. W. R.

Academy of Allied Arts

Max Rosen, violinist, heads the violin department of the Academy of Allied Arts, New York City, his assistant being Isidor Drimer. Mr. Rosen will hold three master classes from October 20 to December 22; January 5 to March 9; and March 16 to May 20. Private instruction is also available. Ignatz Waghalter conducts a symphony orchestra and holds classes in conducting. Professional and amateur musicians are invited to play under Mr. Waghalter's direction.

In the piano department, new teachers include Jacques Gruenberg and Prince Irakli Orbeliani. Nanette Guilford, soprano formerly of the Metropolitan Opera, teaches voice. Winning contestants of scholarships offered are Harriet Weisman (cello), Herbert Schiller (piano), and Albert Ira Eisler and Julius Sanger. Leo Nadon directs the school.

Pearlman School of Music

PHILADELPHIA.—Members of the faculty of the Pearlman School of Music gave a recital on October 27 in the auditorium of the Society for Ethical Culture. Those appearing were Louis Pearlman (director of the school), Vladimir Sokoloff, Bronya Singer, Leonard Treash, Clarice M. Mayer, Robert Pearlman, Gabriel Braverman, Leonard Rose.

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